The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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IN VAUDEVILLE

LAURIE

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IRENE FISHER AT THE PIANO

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EQUITY WARNS MEMBERS NOT TO SIGN CONTRACTS FOR 1924-25

Actors' Equity Association Prepares for End of Agreement With Producing Managers' Association on June 1, 1924— Solely a Protective Measure, Says Gillmore

That the Actors' Equity Association is overlooking no detail in its preparations to meet conditions which will arise in 1924 when the existing agreement with the Producing Managers' Association expires is evinced by the warning issued last week to all members instructing them not to sign any contracts which would carry them after June 1, 1924. These instructions, which were ordered by a resolution passed in the Executive Council last week, are undoubtedly based upon Equity's experience with George M. Cohan during the early part of the present season, when his musical comedy "The O'Brien Girl" fell under the ban of the Equity Shop, Cohan at that time being an independent manager, his affiliation with the Producing Managers' Association not having taken place until recently. Equity declared its intentions to pull all its members out of "The O'Brien Girl" on September 1, 1921, when Equity Shop went into actual effect, but three of the principals, Equity members, were forced to continue because of the fact that they were contracted for the run of the play.

"While we do not anticipate any trouble when the basic agreement expires," states the announcement made by Frank Gillmore, executive secretary, "still it is only the part of wisdom to look ahead and prevent our important people from finding themselves unable to assist their fellow members because of their being under contract to different managers. This is solely a protective measure."

"The O'Brien Girl" case was the most serious hitch in the inauguration of Equity Shop last September. Cohan, by his position as official of the rival Actors' Fidelity League, and because of his refusal, at that time, to either submit to Equity Shop or evade it by joining the P. M. A., was the chief fly in the ointment. "The O'Brien Girl," which opened on the road about March of last year, went to Boston for a long run, staying there until late in September. Equity announced in August its intention of pulling out all its members playing in Cohan's show on the first day of September, when its closed shop policy took effect. Frank Gillmore, the secretary, made a trip to Boston that month for the purpose of addressing the Equity actors in "The O'Brien Girl" and getting them to agree to leave on the prescribed day.

Cohan, however, declared that three of his principals were under contract for the run of the play during the season of 1921-1922, and that they therefore could not leave his employ until the show closed. Several of the other Equity people in the show gave their notice, but the three under contract did not leave. The matter was arbitrated by Cohan and the Equity, the latter claiming that the season specified in the contracts in question should have been that of 1920-1921, as the show opened in March, 1921, but the arbitration resulted in a decision in favor of the producer and the Equity members continued to play.

This matter, because of the fact that a number of Equity members gave up their engagements in "The O'Brien Girl" while others continued to play, was a sore spot with Equity, and has resulted in the Council passing a resolution to avoid its repetition on June 1, 1924.

SUMMER STOCK FOR WHEELING

WHEELING, W. Va., April 17.—On May 1 the Court Theatre here will inaugurate a season of Summer stock with Miss Charlotte Wynters, a young leading woman who makes Wheeling her home, as the star. Miss Wynters' season will start with "Polly With a Past."

The Victoria, which last Summer had Millicent Handley, also a Wheeling girl, in leading roles, will depart from its usual Summer plan and continue with vaudeville and pictures, while the Rex, which formerly played pictures and is now a vaudeville house, will open with the Jack Ball Stock on April 24. Albert Vees will be the star. Keen rivalry between the two houses is expected, although the Court is so well adapted for stock that a big winning season is being predicted for it.

MEMPHIS ORPHEUM CLOSES

MEMPHIS, Tenn., Apr. 17.—The Orpheum Theatre here closed its season on Sunday night last. The house will remain dark until the opening of the fall season. Vannah Taylor, manager, announces that extensive improvements are contemplated during the summer months.

CO-OPERATIVE OPERA AT FOREST

PHILADELPHIA, April 17.—The Forest Theatre opens next Monday, April 24, for two weeks of Russian Grand Opera, given by a company of ninety-six members formerly of the great Russian theatre in Petrograd and other Russian cities. The opera company is operated on the co-operative plan, the company being owned by its various members, and the stock prorated according to the importance of the individual to the company.

The present company was organized in 1918 by Leo Feodoroff, a celebrated Russian impresario of thirty years' experience. They toured all of Asia and arrived in America last December when they were taken in hand by American managers.

Repertoire for the first week will include operas by Rimsky-Korsakov, Tschaikowsky, Rubinstein and Bizet.

COMEDIANS SIGN FOR "FOLLIES"

Gallagher and Shean, the vaudeville comedy team, have signed for the coming production of the Ziegfeld "Follies." The act was playing in Chicago recently where Ziegfeld caught them and immediately put them under contract for the new show.

CAN'T SUE AS "POOR PERSON"

Harry Selman, the author and playwright who is suing the author, star and producers of "Captain Applejack," now playing at the Cort Theatre, for alleged infringement upon his play "Just a Suggestion," will not be allowed to sue as a poor person, that is, be exempted from the necessity of paying court costs of his action, Federal Judge Augustus N. Hand having denied his motion to that effect last week. Judge Hand also ordered Selman to file security for court costs of his suit.

Selman, who although a resident of the United States for the past twenty years is still a citizen of Great Britain—possibly because he lives in Jersey City, stated in his motion to be permitted to sue as a poor person that he is without income or employment and that his total capital was less than $100. His attorney, Harry Stanton, stipulated that he would serve as Selman's counsel without remuneration.

"Captain Applejack" is declared by Selman to be an infringement of his play, "Just a Suggestion," which was produced at the Majestic Theatre in Los Angeles, California, in August, 1917, at which time he states in his complaint Walter Hackett, author of "Applejack," was residing in Los Angeles. In his suit he demands an injunction against and an accounting from Hackett, Wallace Eddinger, star and part owner, Sam H. Harris, producer, Mary Nash, co-star with Eddinger, John Cort and John Cort's Company, Inc., owners and managers of the Cort Theatre. The law firm of O'Brien, Malevinsky & Driscoll represents most of the defendants, and House, Grossman & Vorhaus represent John Cort.

"LOLO" FUTURE UNCERTAIN

CHICAGO, Apr. 17.—The future of "Lola," the La Salle Theatre play, which had salary troubles last week and is now running upon a co-operative basis, is in doubt.

It closes at the La Salle on Saturday of this week and the members are anxious to remain in the city because in spite of the fact that business is poor the cast without exception has confidence in the piece and believes that with a proper chance will still prove a winner.

Negotiations for moving into the Studebaker, now dark, are on and the cast hopes to receive the consent of the theatre management to try the experiment.

If arrangements can be made the piece will move in on April 23rd, when "Just Married" goes into the La Salle. Leon Leonard has replaced Fred Heider in the cast and several other changes are contemplated. In the meantime the play is running along to but fair receipts.

NEW "HITCHY-KOO" GOING OUT

Raymond Hitchcock will produce another "Hitchy-koo" show this summer, it is reported. The last "Hitchy-koo" show was produced in 1920. In the season of 1921-1922 Hitchcock starred in the Ziegfeld "Follies," just closed.

JOHN EMERSON IN SPAIN

PARIS, France, April 15.—John Emerson, president of the Actors' Equity Association, left here this week for Seville, Spain. He will attend the bull fights which take place Easter Sunday, an annual feature. Following his short sojourn in Spain, Mr. Emerson will visit several cities in Italy, Vienna and Berlin. He expects to return to Paris about May 15.

NEW YORK HAS 10,000 ACTORS

There are over 10,000 actors and actresses living in New York City, according to figures of the 1920 census just made public. These figures, which are compiled by Nelle Swartz, Chief of the Division of Women in Industry, State Department of Labor, include all those who declared themselves to be members of the profession to the census takers, which may account in some measure for the large number listed.

One interesting fact uncovered by the 1920 census is that in the whole length and breadth of New York State, exclusive of the five boroughs of New York City, there are only 900 actors and actresses.

The exact number of actors and actresses living in the State is 10,984, according to the census, of which number 10,087 live in New York City. Besides actors and actresses, there are 2,831 showmen and show-women living in the State, 1,886 of whom live in New York City.

The following table shows the number of actors, actresses, showmen and showwomen living in each of the five boroughs of New York City:

	Actors		Showmen		Total	
	Male	Female	Male	Female	Male	Female
New York City	5,053	5,034	1,673	213	6,726	5,247
Bronx	356	242	196	20	552	262
Brooklyn	873	705	547	45	1,420	750
Manhattan	3,628	3,917	797	143	4,425	4,060
Queens	172	156	112	4	284	160
Richmond	24	14	21	1	45	15

EXTRA MONEY FOR COLORED SHOW

"Shuffle Along," the all-colored cast show at the Sixty-third Street Theatre, which has been running at that house since last summer, and playing to fine business, is picking up some extra money on Sunday nights, by giving performances in nearby towns and cities where shows are permitted on the Lord's Day.

Last Sunday night the show played at the Majestic, Jersey City to a packed house and took a good sized bankroll back to New York.

MONEY BACK IF DISSATISFIED

"Three Wise Fools," John Golden's play playing through the middle west is running some novelty advertising in connection with the showing of the piece which has boosted business greatly. The ad reads as follows:

"This attraction has the personal endorsement of both the undersigned, and John Golden, the producer, and in the event of your being dissatisfied after seeing it the purchase price of tickets will be cheerfully refunded.

Signed ....., Mgr.

"THANK YOU" FOR CHICAGO

"Thank You," the John Golden comedy now playing at the Longacre, goes to Chicago at the opening of next season. The successful Tom Cushing comedy opens at the Cort Theatre on Sunday night, Aug. 20th.

TWIN THEATRES TO OPEN IN MAY

CHICAGO, Apr. 17.—The twin theatres, the Selwyn and Harris, will open here late in May. The Selwyn will be the first to throw its doors open, and a New York production will have the opening honors. The work of erection is ahead of the schedule.

KEITH VAUDEVILLE CELEBRATING THIRD OF CENTURY ANNIVERSARY

Big Jubilee to Be Held in Every Keith and Affiliated Theatre in the Country During Week of April 24-30 —Special Features Arranged

A third of a century ago many critics asserted confidently that vaudeville was an evanescent thing, a sort of transient fad destined to peter out in a few seasons. However, it is now universally conceded, that there is no limit either to the popularity or the artistic variety of vaudeville, as established in America by B. F. Keith, and now to be celebrated by a Third of a Century Jubilee Week in every Keith and affiliated theatre all over the United States.

In every town on the B. F. Keith Circuit, and its affiliated theatres, vaudeville's clientele represents the warp and woof of the whole social fabric. It is less a class entertainment than any other style of divertisement, for its appeal is universal. The doctor, the lawyer, the preacher, the banker, the merchant prince, the wage earner and milady, everybody believes in the gospel of laughter, and vaudeville is the pulpit from which it is thundered with ceaseless iteration, albeit in infinite variety. It is the open sesame to "Care-Free-Town," the place to which we all would journey and be the better for it. There are presented the most gifted players from the legitimate stage, the opera, the music halls, the circuses and, indeed, every angle of the profession of entertaining is represented in a well laid, carefully designed mosaic. This Third of a Century anniversary may indeed celebrate the glorious fulfillment of the "Keith Idea."

No one needs tell the intelligent man, woman or child that vaudeville has gained its immense and tenacious hold upon the public because Keith Vaudeville has given the public that for which the public clamored, but could not always get from the drama; namely wholesome, restful, diverting diversion, that surcease from the worries and exactions of the business and social world which the high pressure life of the twentieth century imposes upon all humanity.

The ascendency of vaudeville is a natural result of conditions. In the fifteenth century in France, songs and comedy were called vaudeville. When shows of this kind were introduced in London where topical songs were sung and the entertainment was alternated between such songs and bits of comedy, it still retained its name. When this form of entertainment came to America it was known as "Variety." Under that name it was looked upon askance by modest theatregoers and the more intelligent play patrons. The indictment against it was that it lacked dignity and sometimes was wholly wanting in refinement. Conditions underwent a vast change, however, when a "third of a century" ago B. F. Keith began in a single theatre in Boston "Keith Vaudeville."

It is history that the "Keith Idea" did not stop with fine and uplifting entertainment and luxurious theatres for the public. It included every possible plan and device for the comfort, convenience and even luxury of the performers. From its beginnings in the old Union Square Theatre, New York City, each successive new theatre added to the Keith Circuit has been designed and built with every thought for the artists "back stage," and in no other branch of the theatrical business has there been so much consideration for the actors, such unfailing courtesy to them, such incessant care for their needs and their comforts.

In the planning and constructing of the new theatres, E. F. Albee, president of the B. F. Keith Vaudeville Circuit, gives his personal supervision to every detail. These theatres are built and furnished to be occupied by audiences of refinement and intelligence. And a similar idea is carried out in providing dressing rooms and modern equipments back-stage, where the visiting artists make their brief stay. Just now Mr. Albee is deeply concerned in the completion of new Keith houses in Cleveland and in Dayton, and he could not show more interest in the thoroughness and beauty of the work if each was to be his own permanent home.

Since its very beginning B. F. Keith Vaudeville has offered great actors and actresses an avenue through which they have reached the great mass of playgoers. Nearly all the great stars of today who are recognized as the leading actors of the American stage have played Keith engagements. Most of them have returned to the legitimate stage and scored noteworthy artistic and financial successes after they have been in vaudeville, but they continue, from time to time, to appeal to vaudeville by offering their best talents in the tabloid drama, comedy and opera. Henry Miller is one of many examples of this sort. David Warfield was at one time a Hebrew monologue entertainer on the Keith Circuit.

During the third of a century of its existence and steady development in this country, Keith Vaudeville has grown so extensively that it has come to be recognized as an institution deserving of important and serious notice in direct ratio to its refinement and artistry.

The extraordinary hold which this "Third of a Century" anniversary of the Keith Vaudeville Circuit has taken upon the thoughtful factors of American life, is reflected in the editorial columns of the secular and even the religious press of the country. Foremost newspapers of Boston, Philadelphia, Chicago, Pittsburgh, Cincinnati, Cleveland, Portland and other cities, as well as of New York, have caught and appraised the Keith Idea. Editors agree that it is a record in the American theatre that is deserving of celebration and commemoration at this time. Under E. F. Albee's personal supervision, the jubilee year of the Keith houses has been signalized with an extension of civic and philanthropic activities in every theatre on the Keith and affiliated circuits.

Special features for each night, under the direction of different organizations, are being arranged in the different theatres. Thus, church and synagogue choirs (according to locality), will be featured on one night, while various band organizations, such as the St. John's School Band, the Catholic Boys' Band, the Hebrew Orphan Asylum Band, will be featured on another. Various American Legion Posts, business men's associations, boards of trade, colleges (Fordham for one), aviation, surprise (local contests) and old-timers nights are but few of the many different names under which "Nights" will be billed throughout the country.

With these significant activities culminating in a final Jubilee Week, the B. F. Keith "Third of a Century" anniversary celebration will long be remembered as the greatest memorable celebration in the annals of theatrical history.

"OUT TO WIN" OPENS

The new William Faversham play, "Out to Win," which has been in rehearsal here for the past several weeks, opened on Tuesday night in Buffalo, at the Majestic Theatre.

The piece was written by Roland Pertwee and Dion Calthrop, and was adapted by Guy Bolton, for this country. The play was produced by Charles Dillingham, and star William Faversham.

In the supporting cast are Miriam Elliott, Jane Houston, David Glassford, H. Conway Wingfield, Herbert Ranson and Montague Rutherford. It will come to New York in the near future, for its metropolitan showing, after a short tour.

STOCK IN WILMINGTON

Barry McCormack and his players will open a season of stock here at the Playhouse the latter part of this month.

CHICAGO SHOW SEASON ENDING

CHICAGO, Ill., Apr. 17.—The local theatrical season is slowly drawing to a close. Numerous productions are planning to close the end of this month and many vaudeville houses will call their season to an end before May 1. The Palace Music Hall plans to stop action the first week in May and the house will revert to summer musical comedy, which will be conducted by Menlo Moore and M. Megeley. The attraction will open May 9, following a break-in week at Cleveland. It will be called "Molly Darling."

McVicker's will be closed some time in May and the new theatre will continue in its course of construction. All of McVicker's road shows will be booked into the Rialto until the new house is completed some time in October.

The Columbia, Star and Garter theatres are planning to end their seasons about April 30. Both houses will be renovated and redecorated before opening their new seasons.

The Victoria and Imperial theatres, both neighborhood houses, announce that they intend to remain open with their resident stock companies. Both theatres have been playing to exceptionally good business and the managements are confident that the business will continue throughout the heated period.

Only one new attraction opened in Chicago this week. "It Pays to Smile" supplanted the Russian Grand Opera Company at the Olympic and will remain here for a limited engagement.

The hold-over attractions include Frank Bacon in "Lightnin'," "The Night Cap" at the Playhouse; Ina Claire and Arthur Byron remain at the Garrick in "Bluebeard's Eighth Wife"; Mitzi has had her engagement in "Lady Billy" extended indefinitely and she will remain throughout the summer at the Illinois. Grace George is in her final week in "The Exquisite Hour." Will Rogers in "Ziegfeld's Frolics" carries on at the Colonial to exceptionally good business. "Ladies' Night," which secured much publicity through the local press, due to its alleged suggestiveness, is playing to increased business at the Woods and bids fair to remain indefinitely. "The O'Brien Girl" is in its third week at the Grand Opera House and seems to have established itself there. McIntyre & Heath tarry on at the Apollo in "Red Pepper," where they continue to draw and entertain. "Lola" will end its season this week at the La Salle Opera House. Efforts are being made, however, to shift it into the Studebaker Theatre.

Anna Christie at the Cort, enters its third successful week.

William Gillette, in "The Dream Maker," will continue on at Powers' Theatre for a limited engagement.

CONCERT SINGER DIVORCED

PROVIDENCE, R. I., April 17.—Ethel Harrington Botassi, concert and opera singer, was granted a divorce here last week by Supreme Court Judge Sweetland from her nobleman husband Pierre Botassi, of Athens, Greece. She was given the custody of their one child.

Mrs. Botassi obtained the decree on the grounds of desertion and non-support.

The singer went through a religious marriage ceremony with Botassi at Geneva, Switzerland, in 1913. When she arrived in this country the following year, she learned that the marriage had not been legal, so she and Botassi came to Providence from Shrewsbury, Mass., where she lives, and were re-married. The couple later returned to Greece. There, the singer alleged, she was forced to support her husband. In 1916, she says, he told her to return to America, saying that he would follow. He never did, however, and Mrs. Botassi charges that he married again in Greece and is the father of another child there.

"STEEPLECHASE PARK" OPENS

George C. Tilyou's "Steeplechase Park" opened Sunday, April 16, with a special programme. The first race over the Steeplechase course was run at 2 P. M., and the winner, as heretofore, was awarded a silver loving cup. The various slides, races, pools, and amusements are now ready for the spring and summer crowds.

SHUBERTS TRYING TWO FOR ONE

The New York Theatre Ticket Bureau, the branch of the Messrs. Shuberts' enterprises that handles the arrangements for theatre parties and conventions for the Shubert theatres and attractions, is issuing cut-rate tickets to various manufacturing concerns and societies.

The presentation of one of these cut-rate coupons at the box office of the theatre entitles the holder to two seats for the price of one.

This method will be introduced at the Nora Bayes Theatre next week, when "Montmarte" opens at the house. If it meets with success the same plan will be used in other houses in an effort to increase the business during the Summer months.

GOTHAM THEATRE TO BE SOLD

The old Gotham Theatre, located on the north side of 125th street, near Third avenue and running through to 126th street, will be sold Tuesday, April 25, at 12 o'clock noon, in the Exchange Salesroom, 14 Vesey street, by Joseph P. Day. The sale will be made to satisfy an indebtedness of approximately $140,000, including mortgages being foreclosed, costs and taxes.

The property will be sold as a result of an order presented to the Supreme Court, wherein Earl W. Webb was appointed as referee and Messrs. Roosevelt and Kobbe are representing the plaintiff in the action entitled Roosevelt vs. Sullivan.

"MUTT AND JEFF" CLOSES

E. J. Carpenter's "Mutt and Jeff" Company, which has been playing one-night stands, closed its season last week, and the entire company was brought into New York by Mr. Carpenter. Joe Pettingill, who managed the company for Mr. Carpenter, and who for many years was connected with the Gus Hill managerial force, will spend the summer months at his home at Atlantic City. Mr. Pettingill is the father of two sons and says that he expects another addition to the family very soon.

WOLPIN'S RESTAURANT CLOSES

Wolpin's restaurant, next to the Palace Theatre Building and known to every vaudeville performer that ever visited New York, closed its doors on Friday of last week. The furnishings and fittings were sold at auction on Saturday and the restaurant is not to reopen.

The entire building, in which the restaurant and a number of vaudeville agents had quarters, is to be torn down and a new twelve-story building is to be erected in its place.

MILLER LEAVING FOR COAST

Henry Miller and Blanche Bates leave with their company on Thursday for San Francisco, where they will present their new play, "High Life," an adaptation by A. E. Thomas from the book of the same name. The jump will be broken at Salt Lake City, where the company will give two performances, leaving immediately after for the Coast. While there Mr. Miller will introduce a new play by Arthur Richman, entitled "The Awful Truth."

DANCER SUES FOR $50,000

SAN FRANCISCO, April 17.—Fifty thousand dollars is the sum asked for in a suit for alienation of affections brought last week by Boris Lehrman, dancing master and husband of Alla Moskova, vaudeville ballet danceuse, against Gregory Chooluck, platinum importer of New York.

The action came as a sequel to Lehrman's divorce complaint, last month, in which Chooluck was named as a co-respondent.

WALTER WRITES "THE FLAPPER"

"The Flapper" is the name of a new Eugene Walter play which will be produced early next season. Peggy Hopkins, it is said, is to have the title role.

CLOSE WATCH TO BE SET ON ALL SHOWS GOING INTO CANADA

Showmen Declared to Be Taking Advantage of Laxity of Government Employees and Are Buying Large Quantities of Liquor Across the Border

Declaring that showmen are taking advantage of the laxity of government employees in not investigating the contents of show baggage, especially that of shows crossing the Canadian border into the United States, by smuggling in large quantities of liquor, an agent of the Federal Prohibition Enforcement Bureau asserted last week that a close watch would be kept on all traveling theatrical companies beginning May 1. This Prohibition officer stated that it had been discovered that not only is liquor being brought into this country by shows traveling through Canada, but that baggage cars of shows touring on the states are often used as carriers of liquor, principally by the stagehands who travel with these shows.

When a show crosses the border into Canada, the border officers make a record of the number of trunks and boxes and then check up on them when the same shows cross the border back into the states. This system, however, is evaded by the theatrical people and stagehands, who simply take over an extra trunk or two—empty—and bring them back loaded with rum, according to the Prohibition officer responsible for the statement that rum-running by showpeople would no longer be possible.

"Recently, while on duty on the Canadian-New York state border," said the dry agent, "I confiscated twenty-one cases of Scotch and rye whiskey which had been packed into the baggage car of a well-known show that had just played in Montreal. The manager with the show disclaimed all knowledge of the contraband stuff, as did the stagehands with the outfit, and no charge was made against anyone. The whiskey had not even been camouflaged in any way, merely piled up in one corner of the baggage car, open to view. From information which I received, it was an easy matter to bring liquor into the states in this manner.

"Shows crossing the border into New York state will not be allowed to pass hereafter until the contents of the baggage cars have been carefully checked up. Shows touring in the states will also be watched carefully."

The dry agent also told of several cases in which whiskey and alcohol had been discovered in the baggage cars of shows traveling from New York to Chicago. In one recent case, he said, several thousand dollars' worth of grain alcohol, packed in large trunks, were confiscated in Chicago as they were being unloaded from the baggage car of a show scheduled to open that week in a local theater. The whiskey was owned by a stagehand, who had already received payment for it from a Chicago bootlegger. Efforts were made, said the agent, to find this stagehand, but he had disappeared with over $1,000 profit from the transaction in his pocket and has not been heard from since.

The three big points in northern New York where liquor is being brought over the line in great quantities are Ogdensburgh, Malone and Rouses Point. Rouses Point is almost on the Canadian line and transportation in and out of the Dominion is easy. The St. Lawrence River separates Ogdensburgh, the New York side, from Clayton in Canada, and while much liquor is said to be being brought across the river it does not compare with the other towns. Malone, close to the Canadian line, is on the New York Central Railroad as well as the Rutland. The Central is a direct line from New York to Montreal, through the Adirondacks, and for that reason Malone and other towns along the Canadian line are being kept awake nights with the rumble of automobiles rushing liquor across.

The rum-running by showpeople is something new to the northern New York officials, and in consequence thereof are said to have during the past season brought large quantities into the country.

TEN CENT TOP FOR PICTURES

SYRACUSE, N. Y., April 17.—A ten cent top with no war tax is the new policy inaugurated today at the Savoy, one of the largest moving picture theatres in this city. A regular five reel feature is being shown in the show given which also includes a big symphony orchestra led by Andrew M. Goettel.

The prices for Saturday and Sunday will be 15, 20 and 25 cents, which emphasizes the low price of the week day show.

Business since the cut in prices has been made has improved wonderfully.

CLOSED AFTER FIRST SHOW

Lillian Fitzgerald, who opened with the Eddie Cantor show, "Make It Snappy," at the Winter Garden last Thursday night, closed with the show after the opening performance. Some difficulty arose over the part Miss Fitzgerald was playing. She asked the Messrs. Shubert for a release from her contract, which was granted. Her role in "Make It Snappy" is being played by Nan Halperin.

SHOW SCENERY FOR THE ASKING

A large crop of used scenery, some of which cost its owners a lot of money and has hardly been used, can be had merely for the asking in New York right now, managers finding it cheaper to give it away than pay cartage and storage charges. There was a time not so long ago, when scenery from shows which had closed was carefully stored away, awaiting possible future use or a prospective purchaser, but not so now. A car load of scenery costs around $60 to be carted from the railroad terminal to a storage house, and managers find it cheaper and more convenient to give it away to anyone who wants it. In the event there is no one who wants their scenery, the owners take it out to an empty lot and set fire to it.

Several managers, whose shows closed on the road this season have left their scenery right where the shows closed rather than bring it on into New York. All that was taken back to New York was the costumes and props.

The storage houses in New York are jammed to the bulging point with shows. Several well known storage houses have already hung up the S. R. O. sign.

Scenery, for one of the most expensive spectacular dramatic productions presented on Broadway this season, which closed some time ago on the road, was to be had for the asking last week, the owners simply turning it over to their owners to dispose of it one way or another.

VAUDEVILLE OUT OF PRINCESS

AUGUSTA, Ga., Apr. 17.—The Princess Theatre, at this city, has discontinued its vaudeville policy for the summer season and is at present playing a stock company and pictures. Vaudeville will be reinstated early in September.

Business has been good this week.

MILDRED HARRIS
(Formerly Mrs. Charlie Chaplin)

In her successful vaudeville act "Movie Mad" presented by Lewis and Gordon this week at the Colonial Theatre

PURCELL ATTACHMENT SETTLED

The attachment proceedings brought by A. E. Johnson, an agent with offices in the Strand Building, New York, against Charles Purcell, the singer, et al., while the Purcell act was playing at Springfield, Mass., has been settled out of court, through a settlement being made by cash.

The attachment was for $800, which Johnson claimed was due him for booking the act over the Shubert vaudeville circuit, and the case was to be tried in the District Court of Springfield last Saturday morning.

The $800 was in the hands of Ira A. Miller, on whom a copy of the attachment was served and who was managing the show for the Shuberts at Springfield. Although the parties interested had agreed upon a settlement the early part of last week, and Mr. Purcell had given his personal check for $225 to Johnson to discontinue the action, the amount attached could not be turned over to Purcell until an order releasing the money had been received from the Springfield District Court, in which the action was to be tried. Although Johnson had notified his attorney to discontinue the action, the latter did not inform his representative at Springfield until last Thursday to remove the case from the calendar. Purcell, who is playing in Detroit this week, was in Johnson's office last Friday, and stated that he had lived up to his part of the agreement and that he would not leave for Detroit until the $800 had been turned over to him. In order to straighten the matter out, Johnson gave Purcell a check for $800, and Purcell gave him an order and notified the Shubert office to turn the money over to Johnson when the release from Springfield arrived.

HELP FOR PAID MEMBERS ONLY

In the future only those members of the Actors' Equity Association who have actually paid cash for their initiation fees and dues will be entitled to receive assistance from the Association, a resolution to that effect having been passed by the Council of Equity last week. This means that people who are allowed to join Equity by the signing of an I. O. U. for their initiation fees and dues will not be entitled to assistance. In several cases this season Equity has been forced to expend large sums of money to aid members who had just joined, but, had deposited I. O. U.'s instead of cash for such fees and dues and whose shows had stranded out of town.

BIG FRIARS FROLIC ON JUNE 4

One of the largest of the many Friars' Frolic productions which have been made in years will be presented on Sunday, June 4, at the Manhattan Opera House.

A score or more of genuine novelties will be seen in the new show, which after its New York presentation may be taken for a short tour of the principal cities of the East.

George M. Cohan is taking an active part in the production of the show.

DUFFY LEAVES ZIEGFELD SHOW

CHICAGO, Ill., Apr. 17.—Jimmie Duffy left the cast of "Ziegfeld Frolics" in a huff last week and immediately entered vaudeville with his single act, "The Horrors of 1922." He opened last week for the Western Vaudeville Managers' Association at the Kedzie Theatre. Duffy refused to discuss his sudden withdrawal from Ziegfeld's management.

ENGLISH ACT FOR "FOLLIES"

The team of Jimmy Nervo and Howard Knox, recently of "Pins and Needles," the English revue which played a while at the Shubert Theatre, will appear in the new edition of the Ziegfeld "Follies." Nervo and Knox's was one of the few acts which went over in "Pins and Needles." Their specialty is knockabout comedy.

PRINCESS, MACON CLOSES

MACON, Ga., Apr. 17.—The Princess Theatre here, which plays vaudeville during the season, has closed for the summer. It will open again early in September.

AMUSEMENT STOCKS DULL WHILE WALL STREET BOOMS

Over 2,000,000 Shares Change Hands on Monday and Sales Records Are Broken—Loew's Sets New High, But Other Amusement Stocks Are Quiet

In a day which saw over 2,000,000 shares change hands, more than any day since April 20, 1920, the only amusement stock to share in the great rush of transactions on Monday, and one of the few stocks to make any considerable gain in price was that of Loew's, Inc., which was traded in to the extent of 23,300 shares, more than changed hands all of last week by this issue. Setting a new high for the year, Loew stock reached 18⅝. Its previous high foir the year was 16¾.

While the other amusement stocks remained exceedingly sluggish throughout the day, one which reminded the Wall Streeters of the war-time days, Loew's was enabled to get into the swim of the voluminous transactions by the report freely circulated among the traders to the effect that the corporation had reduced its notes at the banks to the extent of over a million dollars. This, coupled with the credible rumor that the Loew theatres were doing better business than at any time during the last twelve months, made the stock a good speculative buy, in the opinions of the traders, and caused it to jump to its new high mark, almost two dollars more than its former high for the year.

None of the three other important amusement stocks shared in the action enjoyed by Loew's, the trading in Famous Players-Lasky, Orpheum Circuit, Inc., and Goldwyn Pictures Corporation, the last listed on the Curb, amounting, in total, to less than one-third of the business in Loew's.

Famous Players-Lasky, whose place as leader of the amusement group was usurped by Loew's on Monday, lost ground during the day, closing at 81⅝. This issue seems to have lost its speculative attraction. Its sales for Monday amounted to 6,200 shares. The highest price for the day's business was 82⅞, and the lowest 81⅛.

Last week the trading in this stock amounted in full to 50,300 shares. The high mark, reached on Monday of last week, was 84¾. The low was 81.

Orpheum was another quiet spot in the day's trading, the total volume of business on Monday of this week being 900 shares. The highest price for the day was 19⅝, which, however, is but 1 2/8 under the high for the current year. The stock for all its sluggishness, kept its position, closing at 19⅜.

Last week 4,200 shares of Orpheum changed hands, the high being 20⅜ and the low 19⅜.

Goldwyn Pictures, traded in on the Curb, is still hovering around seven, which is one point lower than the high of the year. Trading in this issue on Monday amounted to only 730 shares, with the stock reaching 7¼ and closing at 7⅛. Last week the amount of shares traded in was 11,600.

BIG CUT FOR MUSICIANS

St. Louis, April 17.—After a meeting of the theatre managers and representatives of the Musician's Union of this city, an ultimatum has been served on the musicians that unless they accept a 30 per cent cut in salary and a more liberal working agreement, theatres will do without music after April 30.

Motion picture, vaudeville and dramatic houses are included in the demand that the cut be accepted by the musicians. The musicians have been told that the vaudeville and dramatic houses that have contracts with the Union covering the remainder of this season, will not renew the agreement unless the reduction suggested is put into effect.

The managers stated that 75 per cent of the theatres in this city are operating at a loss and receipts have been cut in half since May 1, 1921, when the existing agreement was signed.

Just what action the musical union will take in the matter will be finally decided this week, at a meeting that will be held at the union headquarters. It is believed that some sort of a compromise will be made between the two factions.

STYLE SHOW GIRL COMPLAINS

Chicago, Ill., Apr. 17.—The Uptown Auto and Style Show which was held all last week at the Broadway armory, had its troubles aired in court on Friday afternoon when Mrs. Helen Reiss appeared and complained before Judge Morgan that she was unable to collect money due her for her services as a model at the show. "Harry D. Piper, president of the Uptown Amusement Association," she said, "wrote me a check for $48. It came back from the bank marked 'N. S. F.' I have tried on numerous occasions to see Mr. Piper in his office, but he is always out." Piper has been ordered into court to explain whether he lost $5,000 in the venture. Piper, it is said, is making every effort to meet all his small obligations. This statement was issued by an associate of the promoter.

The show had been given a great deal of publicity prior to opening, but evidently didn't prove profitable.

A. T. H. A. DIRECTORS ELECTED

Chicago, Ill., April 17.—The annual election of officers and directors of the American Theatrical Hospital Association was held last week in the chambers of Judge Joseph Sabbath, who was re-elected president for the third term. Harry J. Ridings, manager of the Cohan Grand Opera House, was re-elected first vice-president. Other officers elected were: Thomas J. Johnson, second vice-president; Aaron J. Jones, treasurer; Claude S. Humphrey, secretary.

The directors elected for the new year are: Hon. Charles N. Goodnow, Hon. John P. McGoorty, John J. Garrity, U. J. Hermann, Harry J. Powers, Lester Bryant, Mrs. Carolina L. Kohl, C. Roy Klindt, Ralph T. Kettering, E. F. Carruthers, Nathan Asher, Izzie Weingarten, E. F. Borre, W. L. Rosenberg, Charles McCuen, George W. Sello, George Wharton, Joseph Winkler and John Panegasser.

The surgeon-in-chief of the hospital is Dr. Max Thorek.

The American Theatrical Hospital is unique, being the only theatrical edifice of its kind in the world where ill and indigent thespians may find medical attention and treatment. The records of the institution displays that it has handled about twenty theatrical charity cases a week.

The hospital is maintained by a series of benefits, which are held in various local theatres, the income which reverts to the hospital's treasury. The next benefit will be held at the Colonial Theatre on May 21. All stars appearing in Chicago during that week will take part in the event.

STOCK AT BALTIMORE ORPHEUM

George P. Marshall has placed a stock company at the Orpheum Theatre, Baltimore, for the summer season. Margot Kelly has been engaged as leading woman, and Roland Young, leading man. Mary MacLaren, the film star, has also been engaged for the company, which will open on April 24. Others in the cast are Audrey Hart, Chester Morris and Brandon Peters.

Wyley Burch will act as stage director. The first play will be "Our Little Wife."

ASKS FOR $75 WEEKLY ALIMONY

Motion for temporary alimony and counsel fees pending final judgment in her suit for separation was made in the Supreme Court before Justice Delehanty on Monday by Evelyn Carter Carrington, actress, whose husband is Reginald Carter Carrington, an actor. In private life, the Carringtons' family name is Short, Evelyn Carrington lives at No. 23 West Seventy-fourth street, while her husband, whom she charges with unfaithfulness, resides at No. 501 West 174th street. She asked the court to grant her $75 weekly alimony and $500 counsel fees. Decision was reserved.

Mrs. Short names as co-respondents in her action for a legal separation a Mrs. Alice Neumann Henley, against whom an action for alienation of the defendant's affections has been pending since October, 1918, and Barbara Allen. She alleges that she has learned that her husband has been associating with a Mrs. Henley and that he spends his "spare time" with Miss Allen.

The Shorts, who were married in 1899, have a son twenty-one, and a daughter, seventeen. The latter is in poor health and in constant need of medical attendance, according to the mother.

Mr. Short contends that he is unable to pay the alimony asked by his wife. Although shortly to appear in a new Faversham show, he said, he has suffered greatly because of the "terrible conditions of the theatrical business." Short opened on Monday night in Buffalo with William Faversham in "Out to Win."

RINGLING IS CONCERT BARITONE

Robert Ringling, heir to the Ringling millions, has forsworn the saw-dust ring to embark on a concert career, having signed a two year contract for such work with R. E. Johnson, manager for Tetrazzini and Titto Ruffo.

His appearance next season will not be his first, having already played for seven weeks at Tampa, Fla., last February, with the Iris Opera Company. It was there that his father, Charles Ringling; his uncle John, and his young bride, Elizabeth Ringling, saw him in concert for the first time and sanctioned his ambition to become an artist.

"Young Bob," who is now twenty-six years old, was seriously injured in a football game at the age of eleven and for the next four years he was a hopeless cripple. It was during this time that he began his opera studies and altogether studied for eleven years, seven under such masters as Sturani, Bambochek, Van Grove and Tanara.

DENVER SHOWS IN FAR EAST

Capt. Jack Denver is running four shows in the far East, including the Denver Wild West Company, Denver's One Ring Show, Lillian Armstrong's Mammoth Vaudeville Show and Denver's Concert Parties. During April he is located at Rangoon, Burma, India.

Miss Emma Lindsay

introducing **Sultan,** an equine surprise, the wonder pony. A real novelty act. Miss Lindsay, charming and beautiful, adds much to the act's value.

Direction Jerry Hitchcock

"PARTNERS AGAIN" STARTS

Stamford, Ct., April 15.—"Partners Again," a comedy of the automobile industry in three acts, by Montague Glass and Jules Eckert Goodman, brings the well known characters of Abe Potash and Mawruss Perlmutter to the stage again, with Barney Bernard as "Potash," and Alexander Carr as "Perlmutter."

Although they were formerly in the clothing business the partners are now engaged in the automobile field, and make a pair of scrappy dealers. The comedy is humorous and the possibilities of the characters not by any means exhausted. As usual Abe and Mawruss are engaged in fighting with each other, bickering, finding fault with each other and showing their generosity of heart. Those who enjoyed the Potash and Perlmutter plays before will find considerable relaxation in this one for the humor is plentiful and refreshing.

The authors have woven a love story into the play of course. The hero in this instance is a reformed crook who has been made a foreman and the pretty heroine is a stenographer who is a relative of Abe's wife. In the final act the piece is brought to a climax when the young couple save Abe, Mawruss and their associates from the penitentiary, lay bare the plot of a villian, and a sudden landslide of wealth hits the hero as a result of his invention of a substitute for gasoline. Abe gets half of the patent rights after he has handed the young couple a check to start them honeymooning and housekeeping. The use of some motor cars in the first two acts are effective and give an atmosphere of reality.

A large and for the most part competent cast has been provided in support of Carr and Bernard. Two performances are scheduled for this afternoon and evening which closes the show in this town.

WALTON TICKET BILL SIGNED

Albany, April 17.—The Walton Theatre Ticket Speculator's Bill, prohibiting speculators from charging more than fifty cents in excess of the price printed on the ticket, was passed here last week, and signed by Governor Miller.

This bill licenses all persons in the business of reselling tickets, and requires them to file a bond of $1,000 with the State Comptroller.

The bill was contended unconstitutional by Louis Marshall, who was the representative of the ticket brokers of New York, at the hearing before the Governor. The Governor stated that he had received, from "eminent counsel," a brief containing plausible arguments in support of the bill.

"I have concluded to give them a chance to address these arguments to the court, inasmuch as the bill is aimed at an undoubted abuse and at least one provision of it is probably valid," said the Governor.

Last year he vetoed a measure similar to the Walton bill in respect to limiting the price at which a theatre ticket can be resold by a broker.

"The bill this year," said the Governor, "differs from the one last year in that it provides for the licensing of such brokers and declares that the subject matter is affected with a public interest. The licensing feature is by itself undoubtedly valid."

The Governor said he had thought that the limitation of the price was invalid, but that in view of the difference of opinion among prominent lawyers he had decided to give them a chance to take the question to the courts.

HAMEL SUES LORRAINE

Jewelers to the profession are no respectors of fame, even the fame of the beautiful Lillian Lorraine, star of "The Blue Kitten," who was sued for $205 worth of jewelry she purchased—just little knick-knacks—from Rudolf Hammel, who conducts a jewelry shop at No. 542 Fifth avenue. Hammel sued for payment of the goods Miss Lorraine purchased of him last May, bringing suit in the Third District Municipal Court. Last week, the actress not having put in any defense, he obtained judgment, which was filed with the County Clerk, according to the established custom.

THEATRE ORGANIZATIONS AT WORK SELECTING PANEL OF JURORS

Three Hundred Names of Lay Citizens to Be Placed on List and These Will Decide the Fate of Broadway's Plays for the Coming Season

This week marks the beginning of the meetings of the various organizations sponsoring the voluntary play censorship plan to select the 300 names of lay citizens who will make up the panel from which juries will be drawn by the city's authorities to decide the fate of any Broadway play which may be complained against as to its fitness and decency. The selecting of the panel is unquestionably the most serious problem before those people interested in the theatre, as the fate of millions of dollars' worth of show properties will rest absolutely in the hands of the juries drawn from the 300 people chosen.

The first meeting of the representatives of the Producing Managers' Association, the Actors' Equity Association, the Authors' League, the Society of American Dramatists and the Better Public Shows Movement, the latter organization including about thirty-five religious societies of varied sects, was held in the rooms of the Dramatists' Society on West Forty-fifth street on Monday. While little of a constructive nature was done at this first meeting, due to the small attendance because of the inclement weather, the other conferences to be held this week will see the final touches put to the censorship plan before it is presented to Mayor Hylan, who will put it into actual operation.

Each of the bodies interested in the censorship plan submitted the names of seventy-five persons for the panel from which the juries will be drawn. Each of these names must be voted upon by the entire committee, which is composed of delegates from each of the five organizations.

The Producing Managers' Association appointed Arthur Hopkins, John Golden and George Tyler to act as a committee to negotiate with the main group and to clear up all questions they are concerned about. The managers are especially concerned with the personnel of the panel of 300. They want to be sure that the religious group in the plan does not attempt to have too many people of the reformer type included in the panel. The plays which do not meet with the approval of the juries chosen to pass upon them must forthwith be consigned to the storehouse in the event that changes cannot be made in accordance with the decisions of the majority of the twelve men on the juries. As one prominent manager expressed it, "we want the juries to be composed of people from all walks of life, and it would be most unfair if the panel is to be mainly made up of men and women who look askance upon the theatre, no matter what sort of play is presented to the public."

The censorship plan will probably not be put into actual operation until the beginning of the season of 1922-1923. The present season is already drawing to a close, and the entire plan will not be perfected until the off-season arrives.

The city authorities, including the Chief City Magistrate, William McAdoo, and Commissioner of Licenses John Gilchrist, are all in favor of the speedy adoption of the voluntary censorship plan, since it will take a heavy and extremely uncomfortable burden off their shoulders. The Supreme Court has held that the License Commissioner has no right to close any show or force changes in script, in the case of "The Demi-Virgin." At the same time the Chief Magistrate's office has been overrun with persons who have entered complaints against several plays running on Broadway at present, charging that they are obscene and unfit for presentation to the public. As matters stand now there is no real authority over the stage.

FRANCHISES ARE OUT

The Affiliated Theatres Corporation, booking Shubert Vaudeville and Musical Revues, are now issuing their franchises for the coming season.

The franchise calls for a season of not less than thirty weeks. The holder of each franchise must operate and produce his own show, and cannot lease the franchise out to anybody else. Should a franchise holder die, the franchise reverts back to the Affiliated Theatres Corporation, for them to dispose of.

The majority of the franchises run for a period of two years. Those applicants for franchises, who the corporation have deemed worthy of them, have been notified to appear at the offices of the corporation and sign them, and until all the franchises have been issued and signed, the names of the holders thereof will not be made public. Many of the franchise holders have already signed.

The franchises are made up in the form of booklets, and contain approximately twenty-five pages, and many clauses.

One of the important clauses, it is said, gives the Affiliated Theatres Corporation the power to put an added attraction with any of the units, any week or weeks that they deem it necessary, said attractions' salary not to exceed $1,000.

Just as soon as all the franchises have been signed, the CLIPPER will print a complete list of the franchise holders, with the amount of franchises granted them. According to I. H. Herk, president of the Corporation, no one can be granted more than two franchises. In many instances only one will be granted.

The officers of the Affiliated Theatres Corporation are: I. H. Herk, president; Max Spiegel, treasurer, and E. Thomas Beatty, secretary. The Board of Directors are: Lee Shubert, J. J. Shubert, L. Lawrence Weber, William Kline, Forrest P. Tralles, E. Thomas Beatty, Max Spiegel and I. H. Herk.

Many of the men who have signed their franchises are ready signing up acts for the coming season, the acts' contract calling for thirty weeks to be played in thirty-four.

The circuit will not go further west than Omaha.

CARICATURE STARTS SUIT

Claiming they were damaged to the extent of $200,000 by an alleged defamatory and false caricature and caption which was published in *The Daily News*, a New York newspaper, Arthur Perkoff and his wife, Ethel Graves Perkoff, known in vaudeville as Page & Gray, filed suit in the Supreme Court on Monday against the corporation which owns the newspaper, the News Syndicate, Inc., and Ed Randall, the author of the alleged libel. Suit was brought through Jules Kendler, of the law firm of Kendler & Goldstein, of No. 1540 Broadway.

Page & Gray were playing at the Jefferson Theatre, a Keith house, on Fourteenth street, the first half of the week of March 20th, it is set forth in the complaint. On March 21st, Ed Randall, the cartoonist, "falsely, maliciously, contrived, composed, uttered and published a certain false, scandalous, malicious and defamatory libel and caricature consisting of a picture and representation of said plaintiffs in which plaintiffs are presented and exhibited in an awkward, grotesque, ludicrous and contemptible light," it is alleged in the complaint. This caricature and cartoon was published in the issue of March 25th.

The cartoon in question, copy of which is appended to the complaint filed in the Supreme Court, is intended to represent Page & Gray in one of the moments of the act which they did at the Jefferson Theatre, and which they have done for a long period. Accompanying the cartoon is a statement to the effect that "there is no place in modern vaudeville" for such an act. This statement, widely read, has done immeasurable harm to Page & Gray, alleges Attorney Kendler. Page and Gray have been in vaudeville as an act for ten years, he said.

The complaint further charges that the defendants by this alleged libel "charged and intended to charge the plaintiffs with rendering an indecent, unfit and unprofessional theatrical performance and with being unfit and a disgrace to their profession and intended to and did injure the reputation of the plaintiffs before the public and in the theatrical profession, in which they derive their livelihood."

IRWIN WINS MOTION APPEAL

The Appellate Division of the Supreme Court last week affirmed the decision of the lower court granting the motion of Fred Irwin, burlesque manager, for an examination before trial of the officers of the Columbia Amusement Company in his $100,000 damage suit growing out of the alleged illegal cancellation of two franchises on the Columbia Wheel.

Leon Laski, counsel for the Columbia Amusement Company, appealed from the order for the examination of J. Herbert Mack, president, Rud. J. Hynicka, treasurer, and Samuel Scribner, secretary, on the ground that the complaint filed by Irwin's attorney, Avel B. Silverman, of the law offices of House, Grossman & Vorhaus, did not specify that Irwin was the owner of twenty-five shares of stock in the corporation, which each franchiseholder must own.

The decision of the Appellate Division was rendered by Justices Clark, Laughlin, Dowling and Page.

Fred Irwin started suit against the Columbia last summer, basing his action on the allegations that he had been damaged by the cancellation of the franchises by which he operated two shows on the circuit.

The examination before trial of the officers of the Columbia Amusement Company, which will be conducted by Attorney Silverman, will probably be held within a week or ten days.

WYNN SHOW ALL SUMMER

The Ed. Wynn show, "The Perfect Fool," will stay in New York all during the summer, instead of closing during the hot months. The show is playing at the George M. Cohan Theatre.

RAY MILLER

Ray Miller, who with his orchestra is this week playing at the Academy of Music and the Club Maurice

KELLY SUES CORT FOR DEPOSIT

The trial of the action brought against John Cort, theatrical manager, by Anthony Paul Kelly, author and scenario writer, for return of $4,000 which he deposited with Cort in 1919 as security for the rental of the Cort Theatre, started in the Supreme Court before a jury on Monday of this week. The trial was unfinished and was adjourned until Tuesday.

Kelly, who was producing a show called "The Phantom Legion," made arrangements for the rental of the Cort Theatre, and deposited $4,000 as security. According to the terms of the agreement, Cort was to let him know if he could have the theatre the day after his own play, "Three of a Kind," opened at the Cort; if "Three of a Kind" was a failure, Kelly asserts Cort said, he would know in one day. The production of Cort's play was scheduled for a Monday, but was postponed several times and did not open until Wednesday of the same week. Kelly, in the meantime, leased the Playhouse for his play, two days before he was notified by Cort that he could have the house. Cort retained the $4,000, claiming it had been forfeited by Kelly. Cort is represented in the action by Alfred Beekman, of the law firm of House, Grossman & Vorhaus.

"THE GORILLA" OPENS

"The Gorilla," a new play by Robert Larkin, opened in Stamford on Tuesday, and will come into New York shortly, following the break-in. Fred Eric, Florence Fair, Alphaeus Lincoln and George Spencer are in the cast.

MAIN CIRCUS STARTS ON APR. 22

The Walter L. Main circus opens its season at Havre de Grace, Md., the winter quarters of the show, on April 22.

VAUDEVILLE

N. V. A. DAY IN SIX HUNDRED THEATRES

RECEIPTS FOR CLUB MEMBERS

National Vaudeville Artists' Day will be held next Friday in all of the theatres represented in the Vaudeville Managers' Protective Association, when the entire receipts of the matinees, held in over six hundred theatres, will be turned over to the N. V. A. for the benefit of the artists' organization. The money will be devoted to the maintenance of the N. V. A. insurance fund and to the care of the sick and disabled, or needy vaudeville players.

All of the B. F. Keith, B. S. Moss, F. F. Proctor, Marcus Loew and William Fox theatres in Greater New York will contribute Friday's matinee receipts and their programs will be made especially interesting. Most of the artists playing on different bill will get together and put on an afterpiece. At the Palace Theatre a "clown night" will be held after the matinee performance under the auspices of Tommy Gordon, who originated such nights at the N. V. A. clubhouse. An octette, consisting of members of the newly formed N. V. A. Glee Club, will also appear in the Palace Clown Night. The eight members of the Glee Club are: Felix Bernard, as director at the piano; Eddie O'Rourke, George Clark, Paul Van Dyke, Jim Donnolly, Al Fountaine, Arch Hendricks and Harry McPherson. Other theatres than the Palace will also put on augmented bills.

The heads of the different circuits are heartily in favor of N. V. A. Day, which is a yearly event and which has made possible many benefits for the members of the N. V. A. Being enthusiastic supporters of that organization, the circuit heads are making every effort to see that the Day is a success and that the house managers lend all possible co-operation.

"SURPRISE PARTY" AT PROCTORS

The first act to be produced under the new vaudeville producing company, which is composed of Dave Marion, Edward Le Roy Rice, and James Madison, will be "The Surprise Party." The piece was written by Edward Rice, who many years ago was a prominent producer.

In the act, which opens at the 58th Street Theatre on Thursday will be Edward E. Rice, Leonard Grover, Eddie Girard, Frank McNish, Edward Begley, Katie Rooney, Laura Bennett and Annie Hart.

SUN OFFICE MOVED

CHICAGO, Ill., April 6.—The offices of the Gus Sun Circuit were removed from the Woods Theatre Building last week and are now located in the Delaware Building as part of the offices of the Webster Vaudeville Circuit, which is conducted and controlled by Bill Diamond. Gus Sun, head of the circuit that bears his name, paid a visit to his local headquarters last week.

SUNDAY SHOWS OUT OF JOLSON

Sunday concerts have been discontinued at the Jolson Theatre, but are being operated at the Winter Garden and 44th Street. This is the second house this season that the Shuberts have discontinued Sunday shows in, the other being the Century.

O'DONNELL AND HURST DOUBLE

Connie O'Donnell, last seen in vaudeville with Russ Brown, has teamed up with Frank Hurst, who has been doing a single for the past few seasons. The two will open shortly in a routine of songs and talk.

NEW HOUSE FOR JERSEY CITY

April 18th.—The State Theatre, a newly erected vaudeville and motion picture house on Jersey City Heights, will open on Monday, April 24th, booked through the John A. Robbins Vaudeville Service. The house, which seats over 2,500, will play its entire show for a full week stand for the opening week, and then assume a split week policy, playing six acts and motion pictures. Paul Specht's Band and Dickinson and Deagon will top the opening bill.

The house is owned by the State Theatres Corporation of New Jersey, which controls the U. S. Theatre in Hoboken and the Ritz Theatre in Jersey City. They have several other houses under construction which are expected to be ready for openings in September. The acquisition of this new house will give the Robbins agency over six consecutive weeks of bookings.

BEDINI UNITS CLOSE

Jean Bedini's "Chuckles" has completed its tour of Shubert vaudeville. The show closed last week. Negotiations are under way between Bedini and the Quigley office at Boston to have the show play the Quigley circuit of theatres. Pending these negotiations Clark and McCollough, who were featured with the show, are appearing in vaudeville over the Fox time.

"Spangles," another Shubert vaudeville unit, owned by Bedini and in which he was appearing himself, closed its tour of Shubert vaudeville on Saturday night at the Crescent Theatre, Brooklyn.

BURNS & FREEDA SPLITTING

CHICAGO, Ill., Apr. 17.—The comedy act of Burns and Freeda will split week after next, following their engagement at the State Lake Theatre. Burns will replace Freeda with a straight man, retaining Miss Dolly Diamond in the offering. Steve Freeda will return to vaudeville with his former single. The trouble is said to have occurred when Burns suggested that he and his partner deduct $25 weekly from their end of the salary, proposing to increase Miss Diamond's pay. Freeda objected and the act decided to split.

AVON FOUR AT ROOSEVELT

The Roosevelt Theatre, at West Hoboken, N. J., is being booked through the Keith office. Robert H. Golden is handling the booking of the house, which plays five acts and pictures. The Avon Comedy Four are headlining the bill at the Roosevelt this week and are said to be receiving $1,350 for the week.

Greenwood A. Robinson is manager of the Roosevelt, and Lee Woodbury is musical director.

VAUDEVILLE FOR GRAND

CHICAGO, Ill., Apr. 17.—The Grand Theatre, Thirty-first and State streets, has decided to drop its present stock policy and will adopt a vaudeville policy starting next week. Six acts of vaudeville will be used, the house playing a full week stand. Colored and white acts will be combined as the house is in the colored section of Chicago.

BENNETT TWINS HAVE OWN ACT

The Bennett Twins, Gladys and Katherine, who were last seen as a feature of Harry Carroll's Revue in vaudeville, are now rehearsing their own vehicle, in which they will open on the Keith time within the next two weeks. Jack Frost and Jimmy McHugh have written a number of special songs which they are using.

AUTO RACER FOR VAUDEVILLE

CHICAGO, Apr. 17.—John Bresnahan, the only survivor of the Chevrolet wreck in Los Angeles, in which three speed kings were instantly killed, will open for a tour of vaudeville under the direction of Paul Keno.

KEITH EXPERT PLANS BETTER BOOKINGS

MORE SHOWINGS ARRANGED

Artists' representatives in the B. F. Keith Vaudeville Exchange are requested to keep in touch with their acts at all times, and also to send all acts that apply for work, which representatives cannot supply, to Mark Murphy, for showings in the Harlem Opera House, in two new bulletins issued this week to representatives by W. D. Wegefarth, the efficiency expert of the Keith organization.

The first included a letter from a booker, whose name was omitted, commenting on the present system, which requires a booker to send first to the representative for an act, and then to wait one or two days for the representative to get in touch with the act before getting a confirmation, and discovering very often that the act is working elsewhere at the time he is wanted. This leaves the booker so much less time in which to secure the act to fill the position which he has held open, while awaiting confirmation from the act. The bulletin stated that if the representative of the artist were aware of the artists' whereabouts at all times, this would save the booker all the worry and trouble, for, the letter complained, once the representative discovers that the act is working elsewhere he is through with the affair, but the booker has to go through the same process all over again to secure the act he needs.

The other bulletin was a request to representatives not to turn away any act applying for work, if there isn't any to be had, but to send the act to Mark Murphy, who will arrange for a showing at the Harlem Opera House, in order that it may be seen, and if worthy, given work.

BECK RE-ELECTED ORPHEUM PRES.

CHICAGO, Ill., April 17.—Martin Beck was unanimously re-elected president of the Orpheum Circuit, Inc., at the annual meeting of the Board of Directors held here last week. This action sets at rest the persistent rumors to the effect that Mr. Beck intended to resign his position as the head of the circuit of theatres which he helped to found and develop.

Upon his return from California a week ago, Mr. Beck denied the report of his impending resignation, which has been entirely dissipated by his re-election as president. While in California he attended the formal opening of the new Golden Gate Theatre in San Francisco and of the new Hill Street Theatre in Los Angeles.

"OLDTIMER" ACT BOOKED

Frank Monroe, leading man of the Golden show, "Thank You," which will terminate its run at the Longacre Theatre on May 6, will immediately go into vaudeville in his act entitled "The Oldtimer."

The act was first shown at the Friar's Frolic last month, and the Keith people booked it practically on sight. The act will be routed for a tour of the Keith circuit.

ACT BOOKED FOR SUMMER RUN

The Spirit of the Mardi Gras, the vaudeville revue, which has been playing the Keith houses during the past season, has been booked into the La Marne Cafe in Atlantic City for a summer run. The revue, which will open April 28th, will be the only attraction of the cafe. It includes Mary Dawn, Edna Esmeralda, Beth Stone, Charlotte Vermont, and the Mardi Gras Sextette.

SHUBERT CIRCUIT CUTS TO FOUR

Four houses playing Shubert Vaudeville this week, and on Saturday night, Detroit and Brooklyn will discontinue playing vaudeville, leaving Philadelphia and Boston the only two houses on the circuit. The latter two will in all probability be closed by May 1st.

The Shubert Vaudeville activities will open again in September, when their unit system will be in operation.

Although the names of the franchise holders have not been announced it is understood that the Shuberts know who the producers are that will operate units over the circuit, but are withholding the information.

TWINS' BODIES CREMATED

CHICAGO, April 17.—The bodies of Josefa and Roza Blazek, the Siamese Twins, were cut apart last week and sent to the Bohemian Cemetery for cremation. Their ashes will be placed in a single urn and sent to Prague, the birthplace of the twins. It was originally intended to return the bodies to Czechoslovakia in a specially built coffin, but this idea was abandoned.

When surgeons wanted to attempt to save the life of one of the twins during the illness of the other, which resulted in the death of both, by cutting them apart, their brother, Frank Blazek, refused to permit the operation.

VAN AND SCHENCK BOOKED

Gus Van and Joe Schenck have been routed over the Keith circuit for a summer engagement and opened at the Orpheum, Brooklyn, last Monday. They are booked for the Palace for two weeks, beginning next Monday, during which time they will double at the Royal one week and at the Colonial the next week.

PICTURES REPLACE VAUDEVILLE

BAYONNE, N. J., Apr. 17.—The Opera House at this city, which is owned and operated by Feiber & Shea, has discontinued playing vaudevile for the summer months. It is playing pictures at the present time, but will house a stock company within the next few weeks. Vaudeville will be resumed during the early part of September.

THE CRANES IN CHINA

Mr. and Mrs. Gardner Crane, who are well known among the members of the theatrical profession, and who for many years appeared in vaudeville in a series of playlets, are now at Shanghai, China, where Mr. Crane is engagd in the building business. Mr. Crane has written to some of his friends stating that he is meeting with success on the Orient.

"FAIR LADY" FOR KEITH HOUSES

The B. F. Keith Vaudeville Exchange last week signed contracts for the exhibition of the feature film "Fair Lady" at all its twenty-two houses in New York. This picture, which is a Whitman Bennett production for United Artists' release, was first shown at the Strand Theatre.

N. V. A. COMPLAINT

Grace Ayer and Brother have filed a complaint against Whirlwind Trio, and one Monahan, for infringement on the "spinning trick," which is the finish of their act.

ACTS AT PARISIEN CAFE

The Parisien Cafe, in Monticello, N. Y., has changed its policy of a monthly revue, and will play six vaudeville acts each week, beginning next Monday.

EDITH BAKER SAILING

Edith Baker, the pianist now with "The Blushing Bride" at the Astor Theatre, is sailing for England early in August. She will do her piano act in the London Halls.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

Ethel Levey, Paul Whiteman, six other excellent acts and a Chaplin film all contributed toward many patrons standing seven or eight deep in the rear of the house.

The European novelty, Willie Rolls, gave an exhibition of difficult stunts while wearing roller skates, also doing some buck and wing dancing, as the first of the vaudeville offerings.

"The Boy with the Smile," Jack Joyce, an artist radiating optimism and good cheer, sang several songs in a melodious lyric tenor voice, told some stories and did a few steps, with a crutch taking the place of a missing limb, doing a dance that would have done credit to many with two good legs. He has good stage presence, and a personality that got him across in the second spot with ease.

Ona Munson and Company, in "A Manly Revue," presented a novelty act in which a girl was the principal and the ensemble was composed of men, which is a reversal of the composition of most revues. Miss Munson did some graceful steps, certainly can pirouette and is a shapely feast for the eyes. The boys of the "company" are a fair aggregation of singers and dancers, and the act on the whole moves along with snap and precision.

Fourth on the bill were Moss and Frye, an ebony comic and tan straight that handed out a laugh a line, the lines being numerous. Their comedy consists of slinging around different parts of speech, in disconnected sentences, in a way that can't miss. Their harmony duets went over as strong as their comedy, earning for them both encores and bows.

The first half was closed by Ethel Levey, a most artistic comedienne, with a personality that seems to hold the audience spellbound, whether she is singing a ballad or faster number or doing bits of burlesque on different singing characters. There are few comediennes in vaudeville who can do comedy like Miss Levey, yet maintain the certain dignified atmosphere that makes itself felt.

The second half was opened by Franker Wood and Bunee Wyde in what the producers named a "Hokumatical-Disconnected-Travesty" in a prologue and four scenes. They are assisted by Francois L'Eslie and George Le Voy, the former as a soloist and the latter a dancer. A town crier, a girl in the "stocks," an Arctic scene, a blind-pig affair and a travesty on the Empress Josephine, the red-nosed soloist filling in the intervals, is the act, done all in fun, with funny costumes.

The next to closing spot brought Jean Granese, her brother Charlie, and Charles Borrelli who assisted at the piano. The act is about the same as they have been doing, Miss Granese and her brother singing songs of the ballad type, for which their voices are well fitted. The "wop" comedy stuff which starts in the audience as usual, takes most of the patrons by surprise and goes over for a hit. Miss Granese has acquired a certain polished manner in handling her lines, especially in the "wop" scene. Between the soprano and baritone duets they had to sing an encore or two, taking several bows also.

The vaudeville end of the bill was closed by Paul Whiteman and his Palais Royal Orchestra in the second week of their engagement here. To utter any word in praise of the attraction is superfluous, for theatregoers literally "eat it up" when it comes to a band or orchestra on the stage. The orchestra played a variety of selections, as usual introducing many novel stunts with the different instruments. The derby hat is coming into its own and is now recognized as a full-fledged member of the jazz orchestra instrument family. In Whiteman's orchestra they are gilded and match the color of the cornets and trombone.

The film, Charles Chaplin in "Pay Day," concluded the afternoon's performance.

M. H. S.

RIVERSIDE

Willie Hale and Brother opened the bill to a small audience and one that did not appreciate the fine work of these artists. The two men, with all the ease in the world, juggled everything they could get their hands on, and followed it all up with clever talk. Hale the younger is a real comedian and depends more on his actions than his lines for the comedy element. In reality he is only an overgrown kid teasing his dad.

Daisy Nellis, a petite young woman who played a concert programme rather than a vaudeville class of work, scored. Her work was composed of two main numbers, one by MacDowell, called a "Concert Etude," the other by Liszt entitled "Campanella," or "The Bells." Following these numbers, which are hardly suitable for a vaudeville programme, but rather for Aeolian Hall, she played an encore billed as "Familiar Melodies," which proved to be more classic work.

Laughlin and West in a novelty act that could be worked up into something worth while, did not go well, but just nearly escaped what is known in stage parlance as a "flop." The scene was a hotel lobby with the girl selling tickets for the theatre. The man entered, and, as he asked for one show and another, he was told, in song and dance, in which he participated, what it was all about. The audience didn't wake up throughout the entire act, and, after it was all over, they applauded half-heartedly.

Liddle and Gibson, in a girl act, proved a surprise novelty. They are boys and executed a pleasing but not risque or vulgar female impersonation. The small boy is the best impersonator of his kind, and one, in looking at the act, would think the boy to be a well formed, good looking girl. The act was well put over and was done in excellent style. The big fellow did a burlesque girl that took the house. The act stopped the show.

Miss Juliet, the imitator, also, in her turn, stopped the show. Her song and talk offering about "Hats" was fine and well done. This was followed by an impression of a shop girl and her friends at a matinee. A big laugh. There was a lot of imitating of the famous stars. Most of this drew a big hand from all the house. Ten impersonations, several of which were done as encores, and the act closed.

The Weaver Brothers, the "saw musicians," tied the show up and did a good job of it while they were about it. The two had a lot of comedy which depended on the pantomime as well as on the words. The harmony which came out of the instruments was wonderful. A clever offering.

Harry Cooper, the comedian and songster, did well with a good collection of songs and comedy material. His stories were good and cleverly handled and his songs well rendered. His last number, a medley of old songs which he sang when in a quartette, pleased and put him across strongly.

The Marion Morgan Dancers, in a new ballet, closed the bill here, and held the crowd to the very last minute. The stage settings are wonderful, and the dancing excellent. The story is told of the siege of Troy, in which time Paris, a young warrior, meets Achilles and Menelaus in battle for Helen of Troy, the lovliest queen of the period. Menelaus has gone on a trip, and has returned to find Helen in the arms of Paris. Also the city is being seiged. The army is brought up in a huge wooden horse, which, attracting the curious citizens to it, causes the downfall of the city. While Troy is burning, Menelaus returns, at a given signal, and slays Paris. This story was all told in dance.

D. S. B.

FIFTH AVENUE

Peggy Breman and Brother opened the show with a balancing act that was fast, and the couple did some clever stunts and went over in good fashion.

Ruby Royce started off with a popular number and then went into a line of patter that was well chosen, and got her a good share of laughs. For a finish she went into a routine of dancing and got away to five bows.

Howard and Jean Chase and Company offered a comedy sketch that is an excellent laughing vehicle, based upon the "mistaken identity" idea. The story is that of a girl whose father is the owner of a large plant. The girl impresses upon the father that she wants to go into business, and he in turn grants her request, placing her in the office of his general manager as assistant. The manager is a profound woman hater, but when the woman gets through playing tricks on him he decides that he wants her for his wife. The situations are well worked out, and the act took several curtains. It is an offering that can go over on any bill and hold its own.

Gene Green came next. This chap received a wonderful reception when he made his entrance. He opened singing two popular numbers, and then told several character stories that got him some laughs. Following the talk, he sang "Ten Little Fingers," and for an encore he sang "No One's Fool," and a new number entitled "Yiddisher Mammy." At the conclusion of the latter the applause was so tremendous that he was compelled to make a final speech.

Hall, Erminie and Brice opened in one, with an introductory number by the man, and then going to "two," showing a special drop representing Broadway at night that was rather artistic. The cigarette trick by the man while singing a number, as well as his dance, went over for solid applause. Going back to "one," one of the girls played a violin solo, which she sent over for its face value, and going back to another special set in "two," the other young lady played a piano solo, playing "Lucia," both bass and treble, with her left hand. Some clever riding on a wheel by the man while both women played their respective instruments closed the act, to bows that were too numerous to count.

George Jessel. If there is such a thing as ruining a show, this boy did it at the Monday matinee. He tied it up and then untied it again. Jessel opened with a routine of bright, peppy talk, from which he went into "April Showers." The number is interrupted by the ringing of a telephone. He answers it, and after much discussion during which he tries to get the party at the other end to hang up, he learns it is his mother. Concluding the conversation, he again attempts to sing, but is again interrupted by a young lady who comes on the stage. They go into some dialogue and close with a double number.

Williams and Wolfus held down the next to closing spot in great shape. This couple is assisted by two men, one of them working in the orchestra pit during the early part of the act. The act started off with a laugh and finished the same way. Williams is a comedian that can step out and follow any act, and get his share of laughs. His "breakaway piano" bit held the audience in solid laughter, and his piano playing at the finish of the act showed that besides being a comic he was also master of the "ivories." Miss Wolfus sang well and put her end of the comedy over in great shape.

Choy Ling Hee Troupe, fire-eaters, acrobats and jugglers, closed the show to a good share of applause.

S. H. M.

COLONIAL

Seven acts with the latest Chaplin release, "Pay Day," closing the show played to a capacity audience Monday afternoon.

Boiger Brothers opened the show with a banjo offering that contained more volume than melody, due to the picks the boys employ. They both possess good appearance in tuxedo suits. For an opening they play a medley of operatic selections that caught on, and finished with a few popular numbers.

Tyrell and Mack appeared nervous when they made their entrance, but after their first song, which was accompanied by a dance, they seemed to be at home. The act in its present shape could be improved by taking out the double dancing number wherein they employ the comedy straw hats. Evidently the only ones who thought they were funny were Tyrell and Mack. Both are good dancers, especially the stout fellow, who uncovered a few Russian steps that got a big hand. As previously stated, the boys have been ill advised as to the routine.

Ed and Berdie Conrad could not get going, as the orchestra and light cues went amiss throughout the entire act, and a review on its merits should not be given, as everything went wrong at this performance. Both are clever and could handle material that is better suited to their personalities. Not a great volume of applause greeted them on their exit.

Barrett and Cunneen put over the first real hit of the afternoon, as both are performers who know how to get results out of their work. Pat Barrett as an old cut-up put over a few gags that roused howls of laughter, and Nora Cunneen proved an excellent foil to all of her partner's comedy. The act is sure-fire and scored one of the big hits of the afternoon. It would be advisable for Barrett not to remove his gray wig at the completion of the act, as it has a tendency to distract from his old man character.

Rice and Warner in "On the Scaffold" brought shrieks of laughter with their really funny novelty. Miss Warner works hard throughout, and takes a couple of falls that few women in or out of vaudeville would attempt. Rice as the painter also greatly assisted in putting the act over to the hit it deserved.

Wylie and Hartman opened after intermission with a comedy skit called "Before and After." It isn't so much what they do, but it is the way they do it, as before and after marriage skits has long passed originality. However, Marie Hartman is a comedienne of ability, and Raymond Wylie tucked away a neat hit with the "Toreador" song, which he rendered in great style, especially in the upper register, and another number by him would strengthen the act. They scored heavily.

Mildred Harris (formerly Mrs. Charlie Chaplin) presented a comedy in two scenes that was replete with splendid reading and contained a punch that easily proved that Miss Harris could do well in a dramatic or musical comedy show. Not alone did she convince the spectators that she was an excellent actress, but her beauty and stage deportment was perfect. S. Miller Kent and Beatrice Morgan were the other members of the company who did credit to the playlet. Miss Harris has a vaudeville vehicle replete with action and put it across like a veteran. She was compelled to make a speech at the conclusion.

Healy and Cross hit a home run with a budget of songs, some old and some new. These boys are refinement personified, and it was gratifying to note how they accepted applause after each number by a most polite "Thank you." Ballads, rags and comedy numbers were put over the plate to a sure hit, and their voices blend most harmoniously. Both possess volume, but harmony strains continuously run throughout their singing. They were what may be termed a "riot."

"Pay Day," the Chaplin picture, closed the show.

J. J. D.

VAUDEVILLE

81ST STREET

The Fifer Brothers and Sister, a great dancing team, opened the bill to a big and enthusiastic house. There were some great exhibitions of Cossack, Russian and soft shoe routines, and the act received several bows for the close. The act employs a beautiful purple and gold drop, which, well lighted, showed off as a fine background for the team. After the opening trio, done in Cossack style, one of the boys did a single dance that went well. This was followed by a solo dance by the girl, who showed off in good style, but made a faux pas in the removal, while on the stage, of a ballet shoe which bothered her. This got a snicker of laughter from the audience, who soon quieted down. Several more dances, single, double, and triple routines followed. Took six bows.

Jack La Vier, the trapezist and monologist did very well with his work, which was pleasing. His talk, in fact, went better here than we have seen it go elsewhere. He worked better and did his work more thoroughly than usual, and, as a result, went over for a hit. The work on the trapeze, which is called a "circus" by Jack, was fine, and, on the whole, was a great burlesque on the "allez, up!" style of performance. La Vier was a laugh hit,—of that there is no question.

The Beaumont Sisters and Company, two old time actresses assisted by Natty Whitestone, as bell boy and manager of the theatre, were warmly welcomed on their appearance. Slides showing them as they were in 1895-6 and 7 got them a hand before they walked on the stage. Their act is mainly talk of the times when they were big timers, and how they were the toast of the town. Then came their troubles as "small timers," and the cancellation of their engagement at a small town house. Following this, a telegram was received from a well known manager, asking them if they would cancel the rest of their vaudeville time to appear in a production. They closed the act with a short rehearsal of how they were to do this production bit. The song sung was "Strolling in the Moonlight," and they appeared in their costumes, the style of which was original in 1895. The old gag "Why does a chicken cross the road," was also pulled. A great reminiscing act.

Jay Dillon and Betty Parker, assisted by Marie Lehr and an unbilled pianist, did very well, to a not too critical audience. However, the act should go well in any house. A very prettily staged song and dance offering with not too much talk to season it. Both man and woman are possessed of good voices, and both used them to the greatest possible advantage. The songs sung were tricky tunes, pleasing to the ear, and staged with an eye for the beauty of it all. A very quietly played quarrel scene that had its comedy elements was fine, and needs nothing more to be perfect.

Fanny and Kitty Watson closed the vaudeville bill, and were their usual triumph, although they did not take more than two encores. They could have sung all night, had they wished, and the audience would have called for more. In the horse talk both of the performers got all the comedy possible out of it, and later, when Fanny re-entered clad in a blue evening gown and picture hat both of which made her size exaggerated she tore the house down. Several numbers were sung by both the sisters.

As an added feature of the bill, besides the six acts and the picture, which is Marion Davies in "Beauty's Worth," a Chaplin film, entitled "Pay Day" is being shown. The average Chaplin film.

D. S. B.

AMERICAN ROOF

(First Half)

The Three Rawmonds opened the show. The act is composed of two women and one man. One of the women and the man do some clever iron-jaw work, while the other woman does some neat work on a slack wire, suspended by the jaws of the other two people. The act is neatly costumed, and is a good act for any bill. They did well here.

Lee and Van Dyke, two colored boys, dressed in chauffeur uniforms, opened with a special number, which was followed by a double dance. Another special number, in which the boys named all the machines made and another double dance followed. A single routine of dancing by one chap as well as a ballad sung by the other went over, and they finished with a double dance to a good share of applause. A good fast number two act.

Rogers and Page are two men, one a female impersonator. After a lot of talk, some of which is rather weak, a popular number is sung by one of the boys, who has a good voice. Some more chatter followed, and they closed with a double number to a fair hand. The female impersonator shows a very good looking wardrobe. The act is a number two act for the three a day houses.

Riano, Northlane and Ward, two men and a woman came next. The trio opened with a comedy number, that led to a bit of talk. Another number by the three, and a dance follows. A single by the woman showed some good kicking; a dope dance by one of the boys and an acrobatic dance by the other man both went over big. The act closed with a dance by the three and went over very well.

Beatrice Morrell Sextette, closed the first half of the show. The act is composed of six women, all of whom are talented performers. Two of the girls play violins, one is a pianist, and the other three are vocalists. The sextette open the act with a classical number. The soprano sings an operatic number in good voice. This is followed by a violin solo by one of the girls. The three singers then rendered "Sweetest Story Ever Told," which is old but nevertheless is a masterpiece, and they sent it over. A piano solo, well played, gave way to an operatic medley by the sextette. This act, besides being an entertaining one, is a good flash. The women sing well together and the musicians handle their instruments well.

After intermission, and following Charlie Chaplin in his latest picture, "Pay Day," came Bentley, Banks and Gay, two men and a woman, who use a piano. After a number by the trio, the woman sang a ballad. She has a fair voice and went over nicely. A duet played by both men on the piano was well selected, and went over. This was followed by a "Swanee River" number by the trio, and they closed with an operatic medley to a fair hand. This act was in a tough spot as it followed an act that used much of the operatic stuff.

Nevins and Gordon came next. After a lot of noise, talk and the honk of an auto horn, two headlights of an auto are seen. After a bit of dialogue, the lights go up, and the couple go into a routine of talk that got them a laugh here and there. A football game between the couple closes the act. They work hard and get all they possibly can out of their present material. The act did fairly well here.

Vardon and Perry held down the next to closing spot. They opened with a double number. A Spanish comedy number followed, with the boys playing a mandolin and guitar. A rube number, into which they have some bright talk injected, followed, and went over. Next came a Scotch number and they closed with the Cat number they have been doing for some time. The Anker Trio, with a good fast acrobatic offering, closed the show to a good share of applause.

S. H. M.

HAMILTON

Chaplin in "Pay Day" served excellently as a draw, and Patricola served even as better for the hit of the show. Holding down the last vaudeville spot on the bill, preceding the showing of "Pay Day," which by the way, is one of Chaplin's shortest and best thus far, Miss Patricola sang four numbers for her regular routine, played a medley of numbers on the violin, and then wasn't allowed to leave the stage until she had taken three encores. The answer is in her originality and personality.

Seed and Austin, holding down the third spot were second for applause honors, being called back for bows after the lights were pulled. It's true that in their routine they have a few lines on the style of "She gave me a dirty look—you always had one," "Lend me ten—that's the end,"—but what matter? The major part of the offering is really one of the funniest vehicles in vaudeville, and every laugh is more than just a snicker or giggle. Each is a healthy roar of joy.

Eva Shirley, with Oscar Adler's Orchestra and Al Roth, were next for honors, closing intermission. The Adler congregation is one of the best in vaudeville, catering to the Whiteman style of rendition of popular numbers. Miss Shirley's voice scored effectually, and Al Roth also did well with his dances. Roth could be even better, in fact, a great deal better, if he would realize that a derby hat, and a shimmy are no longer essentials to a good successful jazz dance, particularly when neither has anything to do with the dance.

William Ebs has changed his routine since we last saw him, his assistant now using a real dummy, with Ebs concealed until the end of the act in a lamp built into a straw table. He has also secured quite a lot of new material, all of which went over very nicely for laughs. The new routine is effective, and will undoubtedly serve Ebs for quite some time.

Adler and Dunbar have also switched the opening of their offering, which consists for the most part of imitations—various barnyard fowl, cats, dogs, sawmill, jew's-harp, all done excellently.

A novel little playlet called "When Love Was Young," offered by Tom Douglas and Lillian Ross, with Herbert Hodgkins, apparently a fourteen-year-old boy, and Ralph E. Bushman in the supporting company, proved to be one of the most entertaining we have seen in quite some time. It is typically "Penrodish," although written by Leroy Clemens. It's just an episode of adolescent youth, done in a manner which is bound to please.

Blanche Franklin and Nat Vincent did well in the second spot, with a routine of their own melodies. Nat Vincent handled the piano end of the act in addition to singing and engaging in some chatter with Miss Franklin. The latter, by the way, is very attractive, but slippers would be more becoming to her gown than those white boots.

The opening turn was a sensational ladder balancing and Risley offering done by the Tan Arakis, three Japs, one of whom is female. They offer a routine that is new in that line of work and resulted in four curtains at the close.

G. J. H.

WARFIELD OPENING DELAYED

SAN FRANCISCO, April 17.—The new Loew-Warfield theatre which was advertised to open on April 23, has had its opening date postponed and now the big electric sign out in front reads, "Will Open Soon."

VAUDEVILLE OUT OF BIJOU

CHATTANOOGA, Tenn., Apr. 17.—The Bijou Theatre, at this city, has discontinued playing vaudeville for the summer season, the vaudeville being replaced by a stock company and pictures. The Bijou, which is booked by the Keith office, will resume its vaudeville policy early in September.

NEW ACTS

PALACE

(Chicago)

Punch is lacking in the program this week, although it is composed of standard artists with comedy running all over the bill with the exception of the first act. Every offering on the bill contained comedy of some sort.

The Dawson Sisters opened with simple dancing and a bit of song, getting over to fair returns. The girls offer nothing startling in the line of dance.

Jed Dooley, in the second spot hit it off neatly with his crazy antics, putting his comedy over for appreciative returns.

Joe Laurie, Jr., offered a monologue that is original throughout and cleverly handled. Laurie introduces an old couple as his father and mother toward the end of the act which was a surprise bit, the audience applauding liberally.

Eddie Foy and Family caused a near riot with their combination of comedy, songs and dances. The elder Foy was forced to make a speech or two and several extra bows before he could stop the stamping of feet and whistling. No show was ever stopped more completely.

Spencer and Williams fought an uphill battle but won out in the finish through their persistent effort and splendid cross fire. The audience got many a hearty laugh from the comedian's comical capers.

Little Billy opened as a soubrette, and followed with a wharf rat bit which was well handled. His recitation found instant favor. Little Bill was an enjoyable part of the program.

Lillian Shaw "wowed" them with her various song characterizations and duplicated the success she enjoyed recently at the Majestic.

Fink's Mules closed the show with a clever series of comedy tricks, holding them in unusually well.

H. F. R.

MAJESTIC

(Chicago)

An appreciative audience attended the performance at the Majestic Theatre Monday evening The program was a well balanced one and entertaining throughout.

Chong and Rosie Moey opened with song and dance. This offering was rather out of place, but as true artists they covered the initial position easily and won out on merits.

Alexandria covered his xylophone in a rapid fire manner, giving the audience their money's worth with two and four hammers.

Florence Nash and company in "A Breath of Fresh Air," provided a delightful skit with Miss Nash coming in for the honors. The offering proved breezy and held the strictest of attention.

Will Mahoney spread joy with his comical actions, supplying laughs every minute.

Leedom and Gardner, in a comedy skit entitled "Ain't We Got Fun," magnified Miss Leedom as a comedienne with rare ability. It was just a case of an audience taking to a comedienne that displays real talent, and Miss Leedom bubbles over with this.

Fritz Leiber and company offered "Julius Caesar." Mr. Lieber as Mark Anthony portrayed the character as only a Shakespearian scholar can. The offering held intense interest and proved out of the ordinary.

Rae Samuels, the Blue Streak, just took the audience by storm and nearly ruined them. Miss Samuels is a local favorite, and back in her home town she discovered that the home guards still consider her as one of Chicago's greatest. She was a miniature riot.

Snell and Vernon closed with a series of stunts that held the audience in.

H. F. R.

VAUDEVILLE

FIFTH AVENUE

(Last Half)

The last half at the Fifth Avenue consisted of a Spring festival program which included ten excellent acts.

Claire and Atwood, in a rural setting and grotesque makeup began a series of rough and tumble sommersaults which wound up with some humorous and daring acrobatic stunts. The act went nicely.

Greenlee and Drayton, two colored boys, opened with "Swanee Shore," simultaneously singing and dancing. Some peppery dancing followed, and the chatter delivered in different languages went over to big laughs. The boys are "some steppers" and deserve a lot of credit. Moreover, they have pleasing personalities. They scored tremendously and made a little speech of thanks.

Gilfoyle and Lange, in a beautifully draped setting, opened with a song rendered by Miss Lange which was followed with some nutty riddles delivered by Gilfoyle, who managed to extract many laughs. Another number rendered by Miss Lange proved very pleasing. The rest of the act consists of some dazzling gowns worn by Miss Lange, while Gilfoyle puts over clever comedy songs. The act was liked and took an encore.

Hattie Darling and Sammy Timberg proved again that real artists do not have to depend on "special sets." The act opened in one with the couple quarreling. Sammy is discontented because his name is not billed on quite as large letters as Miss Darling's. The chatter was delightfully humorous and devoid of suggestiveness. The numbers rendered by Miss Darling fairly scintilated with life and energy. A comedy number delivered by Timberg entitled "You can't have any fun while out with your sister," was a scream. Timberg certainly can tickle the ivories. After playing a selection, the leader presented him with an enormously sized cardboard on which read in big letters, "Sammy Timberg." The act was a knockout.

William Ebs started off in the regular style ventriloquists usually start; when the audience at last felt that he was the best ventriloquist they had ever seen or heard, for not once did his lips show the least quiver, he suddenly opened a basket and a tiny midget popped out, who continued the song in the same voice as the "dummy." It was quite a surprise, and the midget was forced to do an encore.

Liddell and Gibson, in a specially draped setting, do a neat offering; they keep their surprise pretty well to the end, for no one suspects they are female impersonators. Liddell has a pleasing falsetto voice, while Gibson as a nag is quite amusing.

Barrett and Cunneen have an excellent offering. Barrett in rube makeup opens with some funny chatter in one, enters a woman who claims she is taking up collections for the blind. The comedy that ensues is excruciatingly funny. Barrett is a clever rube comedian who evokes hearty laughter in a legitimate manner. Miss Cunneen also proved a capable "straight."

Charles Ahearn and Company presented his peculiar offering consisting of cycling, hokum, dancing and instrumental playing. Every bit of the act was well liked and it went over well.

Bobby Randall in songs and chatter was well liked. He filled the next to closing spot well.

Jack Hadley and Company closed the bill with acrobatics. M. R.

23rd STREET

(Last Half)

The Renzettas opened the show. The man opens the act with a dummy, doing a bit of ventriloquism, and then juggling the dummy with his feet. The woman brings on a keg, and the man does some foot work with that. The woman does very little, but makes a few changes of wardrobe. They closed to a fair hand.

Lucy Bruch, carries a special drop in "one." Attired in Gypsy costume, this woman plays several classical selections on the violin. During the rendition of one in particular she plays in harmonics and also gives an exhibition of the "bounch bow." Miss Bruch is an artist on the violin, and although she played no popular numbers, she went over nicely here. Before a musical audience she would score.

Spencer Charters & Company presented "Over the River," a comedy dramatic playlet, that has to do with liquor. A complete review of the act will be found under "New Acts."

Orren and Drew were next. The woman opens with an announcement that she is going to present her bantam rooster that it took years to educate, and the man comes on. He gives impressions of various chickens, a saw mill, an eight-piece orchestra tuning up and a phonograph. A whistling solo by the woman went nicely, and the man uses some clever talk throughout the act. They were awarded several bows at the finish of the act.

Haley and Crafts were next to closing. The two boys open with some talk that gets them a laugh here and there, and gives way to a ballad by Crafts, which is followed by a little more chatter that leads up to their closing number, which is a burlesque on "Romeo and Juliet." They got away to a fair hand.

Berlo Sisters, with their diving act closed the show. Mme. Berlo, mother of the girls, working in the audience prior to her going on the stage, got many laughs. The act took several curtains. S. H. M.

"The Pepper Box," Ray Midgeley's new five-people act, which was produced by the McClellan Agency, opened Monday at the 58th Street Theatre for a showing.

PROCTOR'S 125TH STREET

An interesting bill was unreeled Thursday evening to a fairly well filled house.

Pola Negri was the reel feature in the "Red Peacock," replete with emotional acting by the principal characters.

Fern, Biglow and King opened the bill. The trio included a short but agile butler, an athletic souse in evening dress, and an energetic lady assistant, who played the cello, after the couple returned from a party at four A.M. Many funny falls and clever work on a table and some chairs brought them down to a lively finish.

Harry Ellis in evening suit came on in breezy fashion and announced each of his offerings in varied manner. The "Ohio Shore" song was a good starter. Then "Rose Time," "Twilight," "Hush-a-bye Land," with an Emmett yodel finish made them want more and the "My Sweetheart" ballad brought him out for bows galore. The punch with which he finished each one of his songs was well liked.

Rice and Werner, as the colored house painter and the fat colored woman, who joins him for the funny routine on the scaffold were the usual scream and the many funny quips were all well taken, right down to the final spill to the stage.

Martha Pryor was introduced by her pianist with a few appropriate verses. Miss Pryor in bobbed hair and a prepossessing smile, worked naturally in all of her selections and was dressed attractively in a short evening gown of black material, liberally spangled. She was particularly strong with the blues stuff and the "Granny" song struck a popular chord with her hearers. A character song, "He's So Good," was well taken and she was obliged to respond to several encores, with more pleasing numbers and a lot of bows.

The Monarch Comedy Four was a good vocal aggregation. The comedy element was well worked in by the deep voiced basso, who's makeup included an ancient high hat and a collar of about size 22. He was also well backed by the Irish baritone, who used a natural brogue. The "effeminate" tenor had some comedy bits, but they were ineffective and superfluous. The "Broken Heart" chorus was particularly well liked.

Toy Ling Foo & Co. was supposed to be a Chinese act by a Chinese troupe. The full stage setting showed a lot of Chinese furniture and a large umbrella, which when raised disclosed the two assistants, who evidently were not of Chinese origin. Toy Ling Foo had an interesting assortment of tricks and illusions, producing flowers and flags from seemingly nowhere. A three-sided cabinet which he opened occasionally proved a regular mine, but his strong suit was the producing of a large number of pigeons from baskets and boxes. The audience was thoroughly mystified as to where they came from. At the finish Toy removed his wig and showed a wealth of blonde hair, to prove that an American can do "Chink" tricks.

KEENEY'S

(Last Half)

Because of the length of the feature picture showing at this theatre, the vaudeville acts were five in number. The feature for the last half is "Foolish Wives," starring Von Stroheim.

The first act on the programme was the Elvera Sisters, one of the best dancing acts of its type seen in a long time. Both of the girls, who are tall and graceful, knew their art, and were aware of their talents. Acrobatic double routines seemed to be their forté, and some of their work was unusual and surprising. On each dance the two were awarded a good hand by the audience, who appreciated the work of the performers.

Cooper and Clark, a pianist and a woman singer, were well received, and got away well in the number two spot, a difficult position. Both of the artists had personality and poise, which all added up in their favor. The woman is possessed of a pleasing voice, while the man was an excellent pianist. His work, in the solo, of a graduate of a Shubert chorus idling away a happy hour on the piano, was funny, and, although done without a spoken word, his actions counted more than his lines could have. We might mention that this piece of work was not suggestive nor disgusting and found favor.

Billy Kelly and company in "Reel Dreams," pleased, and took four bows for their closing. The story is in three scenes, each of which are well set and staged. The plot of the story has to do with a stage struck girl, loved by a farmer's boy. Kelly, who is going to the city to study the art of the motion picture. Kelly tries to persuade her against going, but she is obdurate. He follows her to the city, gives up $500, and is made the leading man of the "fly by night" company with which his sweetheart is playing. The villainess, who is rarely seen, gives him back his money because she comes from his State, and all ends well. The story was enacted by five people, and drew a big round of applause.

Basil and Allen, in next to closing, got many laughs and scored as a comedy male team. An army captain of a recruiting office and a "wop" comedian make up the act, and the work of both men scored well, taking them off to five bows.

The Pederson Brothers, a well executed acrobatic novelty, most of the stunts of which were done on the flying rings, did well in the closing position and topped off an excellent bill, holding the large audience in until the finish. They were given three bows, and could have taken more. D. S. B.

JEFFERSON

(Last Half)

This house is particularly fortunate in that the Yiddish Holidays counteract the falling attendance due to other holidays this week, and so was able to play to capacity at all performances. Anna Vivian and Company opened the bill with a great exhibition of sharp shooting, to an audience that showed itself at once and subsequently to be unusually cordial toward every act that went on.

Kane and Grant, a breezy, juvenile team, jazzed up the second spot with a routine of songs, dances and violin selections. The girl is of the Frances White type, and makes a cute appearance with her hair combed back.

Number three on the bill was Maker and Redford, who presented their act in a way that was different, the talk, songs and dances delivered against an unusually pretty set. The man has a fair voice and sells his songs well, while the girl is a marvelous little dancer, fast, sure and graceful, with a great line of high and back kicks.

Morgan and Morgan got a considerable quantity of comedy, song and dance out of their system, some of it of the "hoke" order. Nevertheless they believe in patronizing a tailor and looked neat, have fair voices and work fast.

Cissie and Georgie Sewell and Company presented their dancing act entitled "The Throne of Terpsichore," which is in a class far above that of the average sister team's presentations seen in vaudeville. The act moves along delightfully, like an ancient myth brought up to date. The sisters are unusually graceful, wear their costumes well and have a style of their own. The "Goddess" is a refreshing little figure who delivers her lines clearly and in captivating manner.

Nestor and Haynes sailed along easily with their comedy skit, the girl as "Lizzie," being the comic, while the man played straight. "Lizzie" creates a distinct character, and is surely a funny comedienne who gathers many laughs.

The next to closing spot was held down by Furman and Nash, who sang a pleasing cycle of popular numbers as duets and solos, one of them being at the piano part of the time. Their voices harmonize well and they know how to put songs over.

Corradini's Animals closed the show, the dogs, monkeys and pony, with the aid of their master, giving a fast exhibition of intelligence and good training. M. H. S.

REGENT

(Last Half)

Opening a good six-act bill to an S. R. O. sign was Mr. and Mrs. Gordon Wilde and Company. The company in this case was a young lady who was possessed of a charming voice which she used effectively. The act in itself is of the "Shadowgraphy" type, and consisted of figures made with the hands in front of a light, which was in back of an olio curtain of white cloth. The figures and the capers cut by them were good and pleased the capacity house, which applauded roundly throughout the entire act. The act is a novelty and did very well.

Green and Burnett, a colored blackface team, were fine and went over exceedingly well in the number two spot. Both men were funny, but without many of the ludicrous points so often found in a male team. The old lazy buck and wing done by one of the two was great, and the other's voice made up for his lack of terpsichorean talent. Taken by and large, the act is good and deserves much credit.

"When Love is Young," a sketch featuring Tom Douglas, was cleverly written and portrayed and scored. There is a young boy in the cast that gets more laughs than any of the other members of the company. He is the mainstay of the company, for, without him, no one knows what would happen. The act was fine, and this young lad is worthy of notice and special mention.

Leonard and Willard, a nut comedy act, did well enough in its way. Man and woman worked hard, but did not get the desired results.

Ola Olson and Chic Johnson, two exceptionally clever boys, were fine, and took the applause honors of the bill, stopping the show from the start. All of the hoak comedy in all the turkey shows in the country go to make up this act, but the comedy resorted to is not offensive, and the boys have an artistically clever way of getting the returns. A great act.

Princess Radjah, the snake dancer, closed the bill and smoked the audience out with her awful incense. It was bad. However, she did her dancing well and scored on this. The snake dance was good, but a little disgusting to even this house. She also did a dance called "Aladin's chair." In this dance the Princess held the chair in her teeth and performed all sorts of gyrations with it. A novelty act, but as aforementioned, not too pleasing to watch. D. S. B.

STOCK REPLACES VAUDEVILLE

AKRON, O., Apr. 17.—The Colonial Theatre, at this city, will discontinue playing vaudeville for the summer on April 29. The Pauline McLean Stock Company will open at the house for a summer run on May 1 and will remain until the latter part of September, when the vaudeville policy will be reinstated. The Colonial is owned and booked by Feiber & Shea.

STATE

(Last Half)

Dawson, Lanigan and Covert, a dancing trio, opened the show. There are two men and one woman in the act, which opens with a song and dance by the trio, after which each one does a single dance, and they close with a dance by the three. They did very well at this house.

Guiliani Trio, is an operatic trio, composed of two women and a man. They open with "Solo Mio," sung by the three. This is followed by a classical number by one of the women, who has a good soprano voice and puts the number over. She also plays the piano while the three sing a popular ballad. As a closing number they sang "Funiculi." For a demanded encore they sang another verse and chorus of the last named number. This is a real good singing trio, and more than pleased here.

Grey and Byron, a man and woman, open in one, before a special drop. After a flirtation bit, which is cleverly put together, the man finally makes a "date" to call on her. After a comedy number by the man they go to full stage, showing the interior of her apartment, and the lady sings a ballad. She has a good contralto voice and sells the number. After a line of good, bright cross-fire talk, they closed with a song and dance and stopped the show. This is an entertaining act that should go over any place.

Luckie and Harris, after each had announced that the other was delayed, sang a medley of popular songs in parody, and then went into dialogue that did not get them very much. A number by Harris went nicely, and after some more chatter they closed with a comedy number with prop concertinas, to very little.

Gibson and Price, with their juggling and crayon sketching offering stopped the show. The man is a clever juggler, who, besides doing some intricate tricks, put over a good monologue. The woman draws well.

Fields and Gottler, with their song and piano bit did very well. The boys work hard and put their numbers over in good style.

The Six Musical Nosses played several selections, and played them well. Each of the girls is an artist on her respective instrument. They closed to some solid applause. S. H. M.

58TH STREET

(Last Half)

Sig. Franz Troupe, consisting of two women and three men, opened the bill with some clever cycling stunts. Franz then sang a ballad in good style, and the comedy end of this bicycle offering was very funny; altogether a surprisingly clever act.

Carney and Carr began with a little flirtation scene, which was followed by a song and dance, and some nutty dialogue. A soft shoe dance, performed by Carney drew a good hand; the rest of the act consisted of humorous chatter and clever dancing.

Al. H. White and Company presented a comedy skit with many laughs. Briefly, the plot deals with a Hebrew father who wants to be "himself," but his daughter has highbrow ideas and tries to keep up appearances by telling her "aristocratic" sweetheart that she, too, is of aristocratic descent; how the father is ready to sacrifice himself for his daughter's happiness, and how things are finally patched up by telling the truth, completes the plot of a well written playlet. Al. H. White as the father, gives a good performance, while his company is adequate.

Rucker and Winifred in a special drop representing the exterior of a chop suey restaurant opened with some clever hokum. They are clever comedians, one as a "chink" and the other blackface; they put over comedy in a style all their own. The act terminated with a yodelling number which was a knockout. They stopped the show.

The Mangean Troupe performed some hair-raising flying sommersaults and excellent gymnastics.

Laura Ordway and Company appeared in a flaming red gown, hair dressed a la Francis White, and proceeded to deliver some excruciatingly funny "song recitations." The "and Company" is an unprogrammed lady who accompanies capably at the piano. The act consists of some cleverly written material, and Miss Ordway handles her material in an exceedingly artistic manner. For next to closing, she fared very well.

The Imperial Dancing Five closed the bill with clever dancing. M. R.

BIG BENEFIT FOR LEGION

CHICAGO, Ill., April 17.—A monster vaudeville benefit will be given by the Theodore Roosevelt Post of the American Legion at the Auditorium Theatre, starting Wednesday of this week and running for three days. Will J. Harris has staged a special musical revue. Among the vaudevillians that have been engaged are Roberta Brashier, Prosper & Maret, Wilbert Embs, Helen Alton, Dooley & Storey, Betram & Saxton and Joan Peers. Jimmie Henshell's orchestra from the State Lake Theatre will occupy the pit.

PEGGY WOOD TO DO ACT

Peggy Wood, who is featured in "Marjolaine," will appear in vaudeville with "her four Boys."

VAUDEVILLE

LORNER GIRLS

Theatre—*Jefferson.*
Style—*Dancing.*
Time—12 *minutes.*
Setting—*"Two and a Half" (Cyes).*

The boy at the piano opened the act, the girls coming on soon after, in colorful costumes, and sang a song, which was followed by a dance. After a change of costume they did another dance, consisting mostly of high kicks. Their next number was done in male attire, frock coats and silk hats. The number was on the eccentric order and neat. They closed with a dance on the Russian order, done in black irridescent abbreviated costumes. In the interval between each dance the pianist accompanied by the house orchestra played some selections. Evidently he is unable to play a solo by himself, and the featuring of the house orchestra too much doesn't help the act unless the orchestra is a good one. The girls have a fair sort of routine, comparing favorably with the usual run of Sister acts on the intermediate circuits. This particular offering at times showed the need of more rehearsing. While rehearsing they might learn at least one good dance with a little novelty effect, for their dances are almost the same, a certain high kick characterizing all of them. They are fairly graceful and fast, and with the right routine could make the better houses. Another thing that might be improved is their orchestrations the numbers of which are not always consistent with the style of steps being done.

M. H. S.

AMOROS AND OBEY

Theatre—*58th Street.*
Style—*Acrobatic.*
Time—*7 minutes.*
Setting—*Special in "Three."*

Billed as the "French Eccentrics," this man and woman team attempt to live up to the billing, with the woman giving a fair imitation of Eva Tanguay (in her wildest moments) with the man on the stage for apparently no other reason than to call the attention of the audience to his partner's eccentricities.

The act opens with the entrance of the man closely followed by the woman. The latter, in no voice at all, starts in to sing a song entitled "Head Over Heels," taken from the late Mitzi Hajos production. The one fault with this spot is that the woman doesn't stand still long enough to allow the audience to hear the lyrics. The male member of the act then goes in for a routine of mild acrobatics, to be followed shortly by another song by the woman. At the finish of this number she dances. The man then skips a rope on his back and they both go into an acrobatic dance finish.

This is strictly a small time proposition. It would bring laughs on the smaller time but is not of the caliber for the bigger circuits.

E. H.

JOE AND ERNIE VAN

Theatre—*23rd Street.*
Style—*Talking and musical.*
Time—*Fourteen minutes.*
Setting—*In "One."*

This is the conventional two-man talking act, one man doing straight, while the other does the comedy. They have a good line of cross fire talk, with which they get a number of laughs. A saxophone solo by the "straight," is done well, and is followed by some more talk by the team. They close, both playing saxophones. During the last number the boys stop playing to pull a gag line here and there. The boys work hard and get all that can be expected out of the material used in the act. It is a good act for the pop houses.

S. H. M.

NEW ACTS AND REAPPEARANCES

ORREN AND DREW

Theatre—*58th Street.*
Style—*Novelty.*
Time—*Fifteen minutes.*
Setting—*In "One."*

The woman, who is well fitted to play a "straight" part opened the act with an announcement to the effect that she would present her trained rooster, which she had brought up at great expense. Going to the edge of the curtain, a cackling was heard, as she held the drop back a little as though to allow a rooster to pass out. The male member of the team came out still cackling, wearing clothes too small for him. Being large of stature the tight clothing gave him a comical appearance.

The subsequent act was a series of imitations of different birds and animals, about all of it done by the man. During the absence of the woman, he imitated some chickens and on her return gave an imitation of a saw mill, after springing a gag or two. The next bit was some imitations of different musical intruments, and an old phonograph. As a single the woman whistled two songs in imitation of birds. The closing bit was an imitation of dogs.

All of the imitations were good and went over well. The man added a touch of comedy whenever possible and sells his stuff for all it is worth. The woman, of neat appearance in a pink gown, dressed the act and plays straight fairly well when her partner needed help. An act that will always go over well at the three a day and similar houses, and equally well at some of those giving more elaborate bills.

M. H. S.

OWEN TWINS

Theatre—*23rd Street.*
Style—*Singing and piano.*
Time—12 *minutes.*
Setting—*In "One."*

These two girls open with a popular Japanese number, sang in harmony, and in Japanese costume, with one of the sisters at the piano. One of the girls dances at bit at the finish of the number. The pianist sings a ballad in fair voice, followed by a popular song by the other young lady, who also possesses a fair voice. The pianist plays a solo, and plays it well, showing a good amount of ability at mastering the instrument, and they close up with a popular number sang in harmony, and a bit of a dance.

The girls have plenty of personality, but their act as it stands is a bit crude, and needs more working out before it will develop into a big time offering. By way of suggestion they might evade high notes in their numbers as they hit them rather flat.

S. H. M.

LIND AND TREAT

Theatre—*State.*
Style—*Singing.*
Time—13 *minutes.*
Setting—*"One."*

Two women compose this act and offer a nice routine of harmony singing. They both have fine personalities and apparently exert no particular effort at putting over their stuff.

The opening number consists of a "pop" harmony number to be followed by a solo. During this solo the other girl plays the piano and in the next number they switch. Two more harmony numbers complete the act. The turn can easily fit a number two spot on a fair bill.

E. H.

CHARLOTTE PARRY

Theatre—*Jefferson.*
Style—*Protean Sketch.*
Time—*22 minutes.*
Setting—*In "Three."*

Through the medium of a slide screened on the curtain, we learn that Miss Parry plays all of the characters in the "Comstock Mystery" with the exception of the two cops. The rise of the drop reveals an interior set, and an old colored woman, the housekeeper apparently, is being questioned by a detective, an officer in uniform is also present. The talk for the most part was unintelligible to those beyond the first ten rows. The housekeeper went out and the detective noticed someone moving in a clothes closet. The someone came out as a French maid and was questioned about Comstock.

The next character impersonated by Miss Parry was a gumchewing "Maggie Casey," wearing a green skirt and red smock, probably by accident, for the first time, we learn that a Mr. Comstock had been murdered, when "Maggie" cried that he owed her for three week's laundry. A juvenile girl of about fourteen was questioned by the detective who learned from her that a certain girl and her brother had been in to see Mr. Comstock. Miss Parry arrived next as a Swedish maid, with a squeaky Swede accent, and gathered some laughs when she discovered the cop to be her friend.

A quiet, dark haired girl, who had been seen visiting the late Mr. Comstock in company with her brother and her baby, came into the room, and she denied having been in the house. When the detective went out she went to a couch-like box and told her brother, who was supposed to be in it, to deny everything. Later the brother, a crippled lad carrying a crutch started to sneak out of his hiding place in the box and was seen by the detective through a small mirror on the table. His interview with the detective ended up with Little Tim knocking over the lights and evading both officers. Not so bad for a cripple. The sister came back again and the detectives got a confession from her, and she assumes the responsibility of the murder, which lets out her brother, who had also confessed to the crime. The uniformed officer took the girl away, and the cripple returned as the patrol wagon bell clanked; he moaned that he had done the best he could for sister, the detective hands him a pair of baby shoes, the orchestra comes in with soft music and the mystery has been solved.

The sketch is of the type that is being burlesqued nowadays as far as the story and action is concerned. An intelligent audience of today, in a town of any size, is above such stuff. The playgoers are always reminded that in the next room is a murdered man, and it is all but ridiculous to see a couple of officers moping around on a homicide like the two in the sketch. The few laughs scattered through the sketch is about the only thing that saves it and makes it possible. The work of Miss Parry, in itself, is good, and as she does not make any pretense at being a lighting quick change artist, it ought to be easy to provide a more acceptable vehicle for her talents. No matter how good a protean artist may be, others in the cast take away the effect of the change, when it does not seem to be very fast. For versatility is expected of a good actress. The laughs introduced in the act shows the possibility of providing a sketch on the comedy order, with allowances made for a few "heavy" moments too.

M. H.S.

"SHOOTING THROUGH A WOMAN"

Theatre—*58th Street.*
Style—*Illusion.*
Time—*Ten minutes.*
Setting—*Full stage (special).*

The act is well staged, with bright yellow cycs and shut-in. Two male attendants and a maid, assist "Leffell" who presents the act, and Mlle. DeAlmer, his subject. Leffell comes before the shut-in and announces what he is going to do, and that he uses a rifle such as used in the army and introduces Mlle. DeAlmer.

Without any more fuss or ceremony, Leffell went through the motions of mesmerizing the girl who immediately grew rigid and was caught by the two attendants as she fell backward. She was placed on a sort of high legged table and with the aid of a band under her head and ankles, and lifting apparatus she was raised up until a small box was placed on the table into which she was lowered. The box is similar to the one used by the sawing a woman in two, illusionist, in that the feet and head protrude at each end of the box; this box is much smaller, however, and fits the girl closely. The table is turned with the girl's head toward the audience. Three pieces of white cardboard are held up to the light by Leffell who put them on the side of the box an equal distance apart. In back of the box which is in view of the audience and on the opposite side of where the pieces of cardboard have been placed, are three stands, each holding a piece of glass about four inches square, twice the size of the cardboard piece. He then tied a piece of cloth over the girl's eyes so the flying glass would not injure them. Taking a rifle, he stood about three feet from the cardboard pieces at which he aimed and fired three successive shots, the cardboard being pierced and the glass on the opposite side of the box breaking simultaneously with the firing of the shot, the missile apparently having gone through the box, girl and all.

The girl was removed from the box the same way in which she was placed into it and when on her feet, was brought out of her apparent hypnotic nap by Leffell with a snap of his fingers. She then went to the rear of the set, the shut-in opening and revealing a dresser where a maid helped her remove her gown.

Leffell then asked for volunteers to come up on the stage, saying he did not carry his own men and wanted some one to examine the rifle and cartridges. A man and boy went up. He showed the gown that the girl would wear in the next illusion, and that it contained no protector.

While the volunteers examined the rifle, and looked the ammunition over, the girl put on her new dress and came forward. She stood on a stool about two feet high, with a piece of glass suspended from a music-like stand which was opposite the small of her back. A piece of white cardboard was pinned on her dress over her abdomen and Leffell standing a few feet away, fired a shot that apparently pierced the cardboard and broke the glass in back of the girl.

The act is done in ten minutes, which is fast time and not enough for the illusion to be properly presented. Leffell does not seem to have a line of talk impressive enough; for the firing of the gun does not make the noise that one would expect of a high powered gun and it is all over before the audience knows it. A heavy gun fired in the wings at the same time would probably create more of an illusion. The gun used in the act sounds like a 22 calibre.

However, the act is fast, and a novelty that ought to be welcomed at any of the houses large or small.

H. M. S.

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SUPPLY AND DEMAND

Like every other profession, business and industry in the world, the acting profession is subject to and controlled by the law of demand and supply. Being an actor does not guarantee to any person that he may not have to look elsewhere for employment in times of stress, such as the entire world is going through at present. Therefore it is exceedingly silly to attribute the fact that numbers of actors are leaving their profession for other work to the actions or policy of any individual or organization. In the profession, since the boom times preceding the rapid decline in business which followed the ending of the world war, there has been an unhealthy condition due to the influx of thousands of persons who never were actors before—and probably never will be again. While the demand was large, there was employment for all in the profession. Now that conditions are below normal it is natural that many of the newcomers in the profession should leave it, and also that numbers of people who have made acting their life work should be forced by circumstances to seek temporary employment in any line that is open to them.

In another column in this paper there is published a report of the last census of the population in New York, taken in 1920, which shows that there are over ten thousand actors and actresses living in New York City. This tremendous number, of course, includes thousands of those novices who broke into the profession during the last five years. The great majority of this class will never perform on the stage again; they will not be able to compete with those more experienced, more accomplished people who centre their whole hearts in the world of the stage.

Of those unfortunate actors and actresses who may be forced at this particular time of depression to accept temporary employment in other businesses, an infinitesimal number of them have left the stage for good and all; those to whom their art means much will never be able to say good-by to the stage—it holds too strong a grip upon them.

The law of supply and demand, sound although trite reason, will eventually bring back to the acting profession those actors and actresses—the real ones—who now are forced to leave it.

Answers to Queries

OPERA—Italo Campanini died in Italy, Nov. 23, 1896.

PRINT—Frank Mayo was the father of Eleanor Mayo.

BLACK—Bob Slavin died in Cleveland, O., Dec. 29, 1892.

F. R.—Sig. Antonio Blitz died in Philadelphia, Jan. 28, 1877.

ONE—P. T. Barnum died in Bridgeport, Ct., April 7, 1891.

F. O. B.—The Cherry Sisters came from Cedar Rapids, Iowa.

SISTERS—Lucille Western died on Jan. 11, 1877, in Brooklyn, N. Y.

NORFOLK—Ed. R. Barton, of Van Leer and Barton, died Feb. 1, 1897.

B. J.—George Dixon defeated Cal. McCarthy at Troy, N. Y., March 31, 1891.

SYKES—Nance O'Neill appeared in a sketch taken from "The Long Strike."

F. L.—Jumbo was exhibited in Philadelphia with the Barnum show, April 24, 1882.

TILL—Isaac Murphy rode for The Dwyers. He won a number of races, on "Hanover."

M. R.—W. H. Crane first produced "The Senator" at the Olympic, St. Louis, Mo., Oct. 24, 1889.

A. A. A.—J. E. Sullivan issued the "official handbook" of the Amateur Athletic Union.

SID—General Tom Thumb (Charles S. Stratton) died in Middleboro, Mass. on July 15, 1883.

S. T. R.—The fight between Bob Fitzsimmons and Pete Maher in Mexico, lasted 1 minute, 35 seconds.

D. R.—The Amphion Academy, Brooklyn, was opened Jan. 27, 1888. It is located on Bedford avenue.

MINSTREL—R. M. Hooley died Sept. 8, 1893, at Chicago. Cora Pearl died July 8, 1886, at Paris, France.

R. R.—Tom Hyer and Yankee Sullivan fought on Feb. 7, 1849. Heenan and Sayers fought in April, 1860.

R. E.—Blondin crossed Niagara Rapids on stilts fitted with hooks which caught on the rope, Sept. 15, 1860.

HIT—"A Russian Honeymoon" was acted at the Madison Square Theatre, New York, April 9, 1883.

VESTRY—The Cinematograph was first exhibited in America at Keith's Union Square Theatre, June 29, 1896.

P. R.—Jack Davis defeated John P. Clow at Leadville, Colo., Aug. 29, 1886, in six rounds, for $200 and the gate money.

J. B. D.—Frank Percy Weadon was business manager, and Charles R. Bacon, acting manager, for "The Bostonians."

SPAIN—Carmencita made her American debut at Niblo's Garden, Aug. 17, 1889, in Bolossy Kiralfy's ballet, "Antiope."

B. E. R.—"The Sign of the Cross" was originally acted by Wilson Barrett at the Grand Opera House, St. Louis, Mo., March 28, 1895.

H. M.—"Shenandoah" was originally produced Nov. 15, 1888, in London for copyright purposes. It was played at the Boston Museum, Nov. 19, 1888 and for the first time in New York, at the Star, on Sept. 9, 1889.

T. R. A.—The house was known as the "American" Theatre and managed by Miner and Canary from Sept. to November, 1879.

B. K. R.—The building was located at Grand and Crosby streets, New York, and was opened on Nov. 27, 1865, as The Temple of Music.

C. N.—Maxine Elliott made her debut with E. S. Willard in "The Middleman." She was with Augustin Daly's Company in "Heart of Ruby."

BEPPO—"The Black Crook" was played for 475 performances from Sept. 12, 1866, to Jan. 4, 1868, at Niblo's Garden, New York.

T. A. R.—John Wilkes Booth made his first appearance on the stage as Richmond in "Richard III" at the St. Charles Theatre, Baltimore, in 1855.

L. J.—"The Virginian" by Bartley Campbell was first produced Oct. 26, 1894, at Hooley's Theatre, Chicago, with James O'Neill, as "Vandyke Vernon."

BELLS—Henry Irving was born Feb. 6, 1838, in Keinton, England; Ellen Terry, in 1847, at Coventry, England; E. H. Sothern, Dec. 6, 1859, in New Orleans, La.

R. E. M.—The novel "Crucify Her" was dramatized by the author, Ramsay Morris, and was produced by him under the title of "The Tigress" at Macauley's Theatre, Louisville, Ky., Oct. 15, 1888.

STAR—M'me Modjeska made her American debut at the California Theatre, San Francisco, Aug. 20, 1877, and her first New York appearance at the Fifth Ave. Theatre, on Dec. 22, 1877.

SAN—John McCullough played "Claude Melnotte" to the "Pauline" of Mary Anderson, in "The Lady of Lyons" at a benefit performance in Booth's Theatre, New York, May 22, 1878.

B. B.—Col. Wm. F. Cody played in "Scouts of The Prairie," at Niblo's Garden, New York, March 31, 1873. He appeared with his Wild West Show at Madison Square Garden, New York, Nov. 24, 1886.

MAGIC—Carl Herrman first appeared at the Academy of Music, New York, Sept. 16, 1861. On Sept. 15, 1869, he appeared at the same theatre, and during that engagement introduced his brother, Alexander.

S. T. R.—The first production on record of "Uncle Tom's Cabin" was that of C. W. Taylor's version at the National Theatre, New York, Aug. 23, 1852. George L. Aiken produced his version at The Troy, N. Y. Museum, Sept. 27, 1852.

25 YEARS AGO

Joe Hart and Carrie DeMar appeared in "The Tarrytown Widow."

Georgia Cayvan played "Squire Kate" at the Columbia, San Francisco.

New Plays: "1999"; "The Man From Mexico"; and "Shall We Forgive Her."

Charles R. Sweet was playing a long engagement at Hammerstein's Olympia.

The "Radley-Bartin Ball" and "The Silly Dinner" were announced for production by Sam T. Jack.

Agnes Sorma made her American debut at the Irving Place Theatre, New York, in "A Doll's House."

Harry Davis offered the Zinematographe including the Maher-Choyinski Fight Pictures, for sale.

"The Wedding Day" was presented at the Casino, New York, by the Lillian Russel, Della Fox, Jefferson De Angelis Comic Opera Combination, under direction of Frank Murray.

Rialto Rattles

ALWAYS HOPE

First actor "Well, how do you find things, I guess conditions are about as bad as they can possibly be?"

Second actor, in cheerful voice, "Yes I've seen things run along this way for years,—and then get worse.

"SMILE"

Smile and the world smiles with you
Laugh, and the world will roar,
Howl, and the world will leave you,
Never to return any more.
For all of us cannot be handsome,
Nor all of us wear fine clothes,
But a smile is not expensive,
And it covers a world of woes.

NOT A UNION LOVER

Pharaoh never kicked at long hours in his love-making, judging by this sign over the Criterion Theatre's entrance:
"The Loves of Pharaoh
Noon To Eleven."

THE WAY TO GET IT

Man—Hello, give me Central 1234.
Operator—Br-r-ng. Here's your party.
Man—Is this Main 5678?
Voice—Yes.

PROGRESSING

Mother—Mary don't you think you are getting too old to play with the boys?

Mary—No, mother; the older I get the better I like them.

ELECTION NOTE

A new act has made its appearance. The name is Haig and Haig, and is billed "Vote For Me!" If it's got half the kick it leads one to believe it has, wow! What a panic it's going to cause.

DON'TS FOR CRITICS

—Praise an act for merit, because their friends will think they bought the boost through the advertising department.

—Correct a noticeable mistake in an act or they will blame it on the fact that "they have failed to advertise."

—Write a constructive criticism unless you are positively certain that the act is "big enough" to take an honest criticism.

—And above all do not attempt to review an act, the principal of which might bear the same name as your ex-wife. They are sure to see a domestic connection.

BACK STAGE TALK

"They gave me a big hand—I guess I better go out and say that they're the best crowd I ever played to."

"Stick around and listen to the gags that act that follows us pulls. Next week we can use one or two of them."

"Tough for us this afternoon. There are a lot of kids in and they won't understand our bootlegging stuff."

"Say, this crowd out front never heard our new song, let's tell 'em we wrote it."

THE LESSER OF TWO EVILS

Anyway, Broadway's robber bands are a relief from some of her jazz bands.

IT WAS EVER THUS

The bedroom scene,
It is obscene,
And should be dropped, the good men say.
But in the night
They hunt the light
Which marks the place where such scenes play.

TRUE ENOUGH

The stars on the stage can never replace the stars on a bottle of Hennessey's.

TIME TO REST

Now is the time for actors to begin resting up for a vacation.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

BIG MASS MEETING PROTESTS AGAINST ENTERTAINMENT TAX

Theatre Managers Promise Cut in Admission Prices as Soon as Tax Law Is Repealed—Law Is Blamed for Theatre's Poor Business

LONDON, April 15.—A great mass meeting, open to the public, for the purpose of protesting against the continuance of the present entertainment tax, was held recently at the Glasgow Pavilion, called by the Entertainment Tax Abolition Committee, which is composed of representatives from every branch of the entertainment industry. This meeting was remarkable for the interest taken in the fight against the present high taxation by members of the lay public.

Those people who addressed the meeting declared that in the event the tax is abolished the public would receive a share in the benefits thus resulting through the lowering of admission prices.

According to Albert Voyce, of the Variety Artists' Federation, the public seems willing and even anxious to support the movement for abolition of the entertainment tax, providing the admission prices are reduced accordingly.

One of the results of the invidious taxation, which takes as much as twenty-five per cent of the gross receipts, is that theatre patrons have gradually come to occupy cheaper seats than they would ordinarily, according to Mr. Voyce. The patron who used to sit in the stalls now buys tickets for the circle, he says. The erstwhile circle patron now sits in the pit and the former pit-occupant now sits in the gallery seats. The result is that the gross receipts are lowered, all because of the tax, at least twenty per cent.

One of the most unwelcome features of the existing taxation, according to Voyce, is that the great burden is placed upon the cheaper seats. Thus the working-class patron is penalized more heavily than the man who sits in the higher-priced seats.

It is also felt that if the tax is either abolished or considerably reduced the amount of unemployment in the entertainments industries will be greatly reduced. More shows can then be sent on tour, thus giving employment to many actors, musicians, stage employees, etc.

R. H. Gillespie, head of the Moss Empires, Ltd., recently stated that as soon as the tax is done away with admission prices in all theatres under his control will be reduced.

It was suggested at the Glasgow Pavilion meeting that the movement seeking the abolition of the entertainment tax should be headed by representative artists, actors, musicians and stage employees, rather than by managers.

DRURY LANE REBUILT

LONDON, Apr. 17.—The Old Drury Lane Theatre has been entirely overhauled, modernized and reconstructed without the sacrifice of the romantic atmosphere which hangs around it.

The four balconies have been made into three, so that from every seat in the house one can have a complete view of the stage. The grand salon on the main floor has been retained, but has been decorated in gold and white, with pale brown walls. In the front circle, panels have been placed on which are inscribed the names of great actors, authors, and composers who have in their time been associated with the old theatre.

The theatre will be opened to the public with "Decameron Nights" on April 20.

WAGENHALS IN LONDON

LONDON, April 17.—Lincoln A. Wagenhals, of the American producing firm of Wagenhals & Kemper, arrived in London last week, and will go to Copenhagen at once to put on "The Bat" there. There are five companies of this play running in America, one in London, one in Amsterdam, one in Germany, one in South Africa and one in Holland.

In one week in February the gross receipts of the American companies amounted to $113,686.

FRENCH PLAYERS AT COURT

LONDON, April 17.—J. T. Grein's French Players will open their sixth matinee repertory season at the Court Theatre on April 24. Mme. Andree, of the Sarah Bernhardt Theatre, will be the leading lady, while all other French artists will be recruited from London. Modern classics and light operas will constitute the four weeks' programme, which will not interfere with the Galsworthy cycle.

AMUSEMENT TAX DROPS

LONDON, April 10.—In the House of Commons last week, Sir R. Horne stated that the amount of the Entertainments Tax for the eleven months period ending February 28th was £9,327,800 as against £10,678,000 for a similar period last year.

FINAL HEARING ON ANIMAL ACT

LONDON, April 17.—At the final meeting of the Select Committee of the House of Commons last week there were some very interesting reports on the subject of trained animals. The select committee is out to determine as to the advisability of allowing animals to perform in public.

The curator of the Royal Zoological Gardens stated that animals sometimes throve more heartily caged than wild, and there were others that died in captivity. However, there was no definite conclusion concerning the "right of trained animal performances" arrived at during this meeting. A final report is due in a few days.

IRISH PLAYERS FOR AUSTRALIA

LONDON, April 17.—The company of Irish Players featuring Arthur Sinclair and Marie O'Neill, which has been touring the United States and Canada, and which sailed from San Francisco on April 11, will open, under the direction of J. C. Williamson, Ltd., for a six months' tour of Australia. The company will open about the first of May and will make the "White Headed Boy" their feature throughout their tour.

GEORGE SAKER AT ALHAMBRA

LONDON, April 17.—George Saker has been appointed musical director and conductor of the Alhambra Theatre, which opened as a vaudeville house last week. He was for ten years director at the Empire Theatre, Liverpool, and after coming to London four years ago, was placed at the Chiswick Empire. Victor Willis is to succeed Saker at the Empire.

CLARICE MAYNE'S BEREAVEMENT

LONDON, April 17.—The whole-hearted sympathy of the theatrical profession at large is with Clarice Mayne in her bereavement. She has sustained the death of her father last week. In twelve months she has lost mother, husband and father.

"MR. WU" REVIVED

LONDON, April 17.—The play, "Mr. Wu," by H. M. Vernon and Harold Owen, opened last week at the New Theatre. This is a revival, and was staged by Matheson Lang.

"HIS GIRL" IS NEW GAIETY SHOW

LONDON, April 17.—The new musical comedy which opened last week at the Gaiety Theatre met with much approval on the part of the critics as well as with the audience. The play was written almost entirely by newspaper men. The book was by Austen Hurgon and F. W. Thomas (humorist of the *Star*), the lyrics by Claude Burton (poet of the *Daily Mail* and *Evening News*), while the music was by Max Darewski and Ernest Longstaffe.

While the play is not above criticism, the points that need correction are so small as to be passed over by all but the most observant. The story of the comedy is capital, and is as follows:

James Hicks, a rich vulgarian, played by Stanley Lupind, has arranged to marry Diana, daughter of an earl and the oldest of six sisters, but finds himself confronted with Susan, chambermaid in the earl's house, to whom he was engaged long ago. Hicks has with him a handsome young tutor, Geoffrey, who is well known among the elite and who, of course, cuts him out with Diana, an arrangement which makes fidelity to Susan, on Hicks' part, possible and advisable.

Out of his two kinds of courtship, this character Hicks gets all of the comedy possible, and makes a full harvest of humor. He manages to get a real comic character into the good-humored, glad-eyed Cockney. His lesson in love and courtship from Geoffrey is one roar from the start, and kept the audience in tears brought on from laughter.

The play, in itself, brings out the talents of Hilda Bayley, who appears in musical comedy for the first time, in the role of the "singing chambermaid," Susan, to whom Hicks is finally married. She was easy and graceful in her part and caused many acclamations as to her ability. She certainly did well, and that's saying a lot for a critic.

There are many bright, racy things in the plot of the play and a great deal of credit is due the co-authors. The music was fine and tunefully pleasing to the ear. The costumes were not gaudy, but, on the other hand, rather plain in many characters, this adding to the human side of the production which, on the whole, was wonderfully staged and presented.

There is no doubt in the minds of many that the play will have a long and enjoyable run, to the benefit of the actors and the owners and managers. A great little play and one deserving mention for being above the average of its type.

NEW "OLD BILL" PLAY STARTS

LONDON, April 17.—Capt. Bruce Bairnsfather's new play, "Old Bill M. P.," in two acts and fourteen scenes, was produced by Seymour Hicks at Golder's Green Hippodrome on April 17. In this piece Bairnsfather made his professional debut as an actor.

The music for the piece was written by Norman O'Neill and Ernest Irving, with additional numbers by Ivy St. Helier.

The piece will tour the few remaining district theatres, and then come to London.

ALHAMBRA RE-OPENS

LONDON, April 17.—The Alhambra Theatre opened its vaudeville season last week with Ella Retford headlining the bill. The other acts on the program were: Renee Kelly & Co., Will Fyffe, Dixie, and John J. C. Glass and Mamie Grant, Syd Howard, the Ten Loonies, and the Ten Taszerwoullth Arabs.

The Easter bill includes Hetty King, the N. Y. Havana Band, Herbert Clifton and Gene Gerrard, "The Disorderly Room," Doris Lee and Elsie Steadman, Mutt and Jeff, and Dan Whitley.

NITA VAN BIENE IN "MISCHIEF"

LONDON, April 17.—Nita Van Biene, "The Girl with the Cello," closed last Saturday as principal lady with "Reel Fun" in order to fill a long engagement as leading soubrette with Douglas Furber's "Mischief." She will also do solo work.

"LOVE MATCH" IS DULL

LONDON, April 10.—On Tuesday evening, at the Strand Theatre, was presented a play, in five scenes, by Arnold Bennett, entitled "The Love Match." Frank Vernon produced it, and is largely responsible for the big changes in the cast, as well as in some of the "difficult" plot, following its premier presentation at Folkestone late in January.

The plot is as follows:

Adrian Dibble is married to Nina, but is being grossly deceived by her, and her affinity, Hugh Russ, who finally tells his friend, and husband of Nina, of his love for his wife. Dibble takes a long and lengthy exit and Nina decides to run away with Russ. The family are supposed to be in straightened circumstances, but in reality, Dibble, who has wisely invested his former millions in a Brazilian coffee company, has turned the money over, and is worth many more millions. As a test of the moral courage of his wife, he has taken over a cheap mansion, and pretended the sale of his former marble house. He and his wife go to live there when this Hugh Russ intervenes and states that he wishes to marry Nina. The husband, Dibble, gives his consent, and the two almost elope, but the loyalty to her husband in time of need brings her back. Then he tells her of his supposed monetary loss, and his real wealth, so Hugh is let out gradually.

This is the basis of a lengthy and drawn out plot of the play by Arnold Bennett, which has come to London for a run. The management has an optimistic outlook, but, from the point of view of the audience, it is doubtful as to the possibilities of even a few weeks run in London. In the first place, the plot is nothing more or less than the ordinary cheap novel which can be bought on any bookstore stand, and, even though the actors are excellent in their roles, this plot seems tawdry, cheap and artificial.

Kyrle Bellew gave a realistic and excellent rendition of the part of Nina, the wife, while Holman Clarke was not far behind in his version of the character of the husband.

As the villain Arthur Bourchier did well, and got the most out of his part.

But, on the whole, the story is like a cream puff,—very big, when looked at, but nothing when eaten, and there is about as much pleasure in listening and watching the outcome of the play as there would be to offer a starving man a piece of candy.

There is nothing about the story that would warrant a long run, and, even though changed, the plot is, as before, "difficult" and dull.

"LOVE'S AWAKENING" OPENING

LONDON, April 17.—"Jenny" finished its short run last Saturday at the Empire. On April 19, "Love's Awakening" will be produced there by Edward Laurillard. The piece is a light opera. The book is by Herman Haller and Dr. Rideamus, with music by Edward Kunnem.

JOCK McKAY RETURNS

LONDON, April 17.—Jock McKay, after a long and successful tour of the United States, arrived here last week and opened at the Chiswick Empire on Monday. McKay stated that he had a glorious time and was remarkably well received.

RUTH ST. DENIS FOR COLISEUM

LONDON, April 17.—Ruth St. Denis is due here shortly, and will appear at the London Coliseum early in May. She will do many of her original dance offerings and will also inject some of her latest successes.

"GATE OF TEARS" FOR LONDON

LONDON, April 17.—"The Gate of Tears," a new play by Arnold Woolf, which has been secured by Arnold Reynor, will go into rehearsal shortly, and after a short tour will be seen in London.

Klein Brothers will sail for Europe on May 15.

Dan Downing has been given a route over the Keith circuit.

Harry Sloane is in Boston handling the publicity for "Sally.'

Gus Hill has opened his summer home at Locust Point, N. J.

Morris and Shaw have been given a route over the Keith circuit.

Ethel Gilmore has started on a tour of the South with her ballet.

Dalton and Craig are playing through the South for the Keith circuit.

Rigoletto Brothers will sail for Europe on May 16, on the "Resolute."

Emma Carus this week is appearing at the State Lake Theatre, Chicago.

Julian Eltinge is headlining the bill at B. F. Keith's Syracuse, this week.

Leo Carrillo will enter vaudeville in a condensed version of "Lombardi, Ltd."

Rae Samuels is headlining the bill at the Majestic Theatre, Chicago, this week.

Ben Harney, ragtime originator, is this week at the Rialto Theatre, Chicago.

Alex Hyde will direct the orchestra for the Sunday concerts at the Winter Garden.

Johnnie Fields has been added to the cast of "Just Because," at the Carroll Theatre.

Fritzi Scheff, this week is headlining the bill at Keith's 105th St. Theatre, Cleveland, O.

Scotti Friedell, who was with a burlesque show during the past season, is going into vaudeville.

The Downing and Lee Revue, which has been on the Loew time, will play the entire circuit.

James Deyrenforth has replaced William Williams in Irene Bordoni's show, "The French Doll."

Gertie Vanderbilt will enter vaudeville at the conclusion of the tour of "The Gold Diggers."

Don, Everett and De Lyle opened last week for a tour of the Loew time. They will play the entire circuit.

Francis X. Bushman and **Beverly Bayne** are headlining at the Keith Theatre in Baltimore this week.

Grace Johnson has been engaged as leading lady for the resident stock company in Terre Haute, Ind.

Earl Carroll will star Queenie Smith in a new drama he is writing. Miss Smith is now with "Just Because."

Powers' Elephants will join the Walter L. Main Circus, when the Hippodrome closes its season.

The Bennett Sisters are to enter vaudeville in a two act. They were with Harry Carroll's act.

Yorke and Maybelle will open a tour of the Loew circuit at Hamilton, Ontario, in Canada next week.

ABOUT YOU! AND YOU!! AND YOU!!!

Grace Peters has left the stage for a business career. She was recently with "Rollo's Wild Oats" company.

Elvia Bates is now connected with the Affiliated Theatres Corporation, in the capacity of secretary to I. H. Herk.

Harry Gordon broke in a new act at Port Richmond, last week. James Plunkett is handling the booking of the act.

Dick Freeman, who played "Mutt," with one of Gus Hill's "Mutt and Jeff" shows, has left for his home in California.

Oakes and Delour have received several offers for productions for the coming season, which they are considering.

Cordelia Tilden, agent, returned last week from a business trip to Atlantic City. She has put several new artists under contract.

Irene Olsen has been signed by Arthur Hammerstein for the ingenue rôle in next season's Frank Tinney show.

Fred B. Mack, formerly assistant to "Doc" Breed, of the Keith office, is now connected with the Alf. T. Wilton office.

Harry French has been placed with the Helene Coyne and Company act, a dance offering, which is to play the Palace shortly.

Clark & McCoullough, who recently completed a tour of the Shubert circuit with "Chuckles," are playing the Fox time.

Irving Cooper, the vaudeville agent, who has been sick with influenza for the past several weeks, is back in his office once more.

Ioleen Flory, an Australian single, has been routed over the B. F. Keith Western circuit, with the Orpheum time to follow.

Mrs. Moore Johnson (wife of "Happy" Johnson), and Sam Ward, are recovering from tuberculosis at a sanitarium in Arizona.

Barry Baxter, juvenile with "Bluebeard's Eighth Wife," is at the Columbus Hospital, Chicago, recovering from an operation.

John Rano and **Dorothy Shelton** have combined in a new vaudeville song and dance offering, and will open shortly near Chicago.

The Colonial Sextette, a musical offering, opens shortly for a tour of the Pan time. The act is managed and produced by Victor Hyde.

T. Dwight Pepple, of the Pepple Agency in Chicago, is now touring the states of Indiana and Ohio in the interest of his firm.

Hilda Spong will be co-featured with Robert Edeson in a new play, entitled "On the Stairs," which is to open in New York shortly.

Elsie Rizer has been cast for a prominent part in the Players' Assembly show, "The Night Call," which will be presented in New York shortly.

Nell Paul, musical comedy ingenue, has gone to her home in Columbus, Ga., for the Summer. She will appear in a new play this Winter.

Mrs. Bert Goldberg, wife of the booking agent, left last week for a trip to the Adirondacks, where she will remain throughout the summer.

Harry Warden, of the team of Warden and Burt, and Stanley Mack, are a new combination, which will open shortly for a New York showing.

Paul Burns, who was formerly in vaudeville, is now appearing with Charlotte Greenwood in "Letty Pepper," at the Vanderbilt Theatre.

Ethel and Norman Shattuck will open at one of the New York houses shortly. They recently completed a tour of the Junior Orpheum circuit.

Healy and Cross, who were compelled to leave the bill at the Hamilton the early part of last week, due to illness, returned to the house on Thursday.

Claude King, who is at present playing in "Back to Methuselah," will appear in "What the Public Wants," the next production of the Theatre Guild.

George Henschel, formerly manager of the Ohio Theatre, Cleveland, will handle the publicity for Schenck Brothers' Palisades Park, this Summer.

Knox Kincaid and **Ethel Fisher** have been routed over independents' circuits in a new act, written and staged for them by Ed Hurley. They opened Monday at the Republic Theatre, Brooklyn.

Will Deming has been added to the cast of "Go Easy, Mabel," Ethel Levey's new starring vehicle, which is scheduled to open on Broadway on May 8.

The Janet Sisters, in "Highlights of 1922," have replaced their piano player with a juvenile comedian. The act was staged by the McClellan Agency.

Mrs. Thomas Whiffen has arrived in New York from her home in Virginia to appear in Lee Kugel's production, "The Advertising of Kate," which will be presented in New York in a few weeks.

Carl and Inez have been booked for a tour of the Loew time, and opened Monday in Baltimore. The act is managed and booked by the Sam Fallow office.

Alfred M. Frothingham, formerly of the team of Frothingham and Denham, was married on April 12, at Toledo, to Addie H. Twining, a non-professional.

Bobby Watson, formerly of the act of Watson and Tempest, and Mabel Ferry are a new combination. They will open their act shortly for a New York showing.

Al Jones, formerly associated with Jack Goldberg, has secured several concessions in Luna Park, Coney Island. The Park is scheduled to open April 22.

Carlos and Inez, who were playing Shubert vaudeville with the Five Kings of Syncopation, have been added to the cast of "Make It Snappy" at the Winter Garden.

Florence Enright, formerly of the Washington Square Players, has opened in vaudeville in an act entitled "Say It With Flowers," written by Jack W. Henley.

Arturo Bernardi, who has just completed a tour of Shubert vaudeville, will sail for Europe during the latter part of May, to fulfill a forty-five-week contract over there.

Jimmy Hussey with his "Promenaders" is headlining the Shubert vaudeville bill in Philadelphia this week, and Gus Edwards in the Song Revue is the Keith headliner.

Jess Dandy has been engaged for his old rôle in "Just Married," and left New York this week for Chicago to join the show which opens at the La Salle on Monday of next week.

Barry Baxter was obliged to leave the cast of "Bluebeard's Eighth Wife" in Chicago last week owing to illness. Phillip Tonge is filling in for Baxter, who is expected back next week.

Gray and Stewart have a new act, by Andy Rice, entitled "The Hold-Up," which they will show in New York shortly. The act is managed by Al Sanders, who has offices in the Romax Building.

Mr. and Mrs. Charles Coburn, Ian Keith, Blanche Yurka, May Cory Kitchen, and **Charles Winter** will appear on a benefit bill, for and at the School of Builders, on Shakespeare's Birthday, April 23.

Fred Ahl, pianist for Dora Hilton, was obliged to leave the act at the Lincoln Square Theatre last week and is now in the St. Francisco Hospital, where he underwent an operation for appendicitis.

Eight Lunatic Chinks, Tyrell & Mack, Lester Bernard & Co., Chody & Dot Jennings, Stevers & Lovejoy, Cantwell & Walker, Harry Royce & Co., Senator Murphy, and **Carlos & Grant,** appeared at the Columbia Theatre, Sunday.

At the benefit on Sunday night, for the home of the Daughters of Jacob, held in the Eltinge Theatre, the following artists appeared: **Eddie Cantor, Julius Tannen, Irene Bordoni, Georgie Price, Frances White and Gus Edwards.**

Ray Hughes, actor, and **Bessie Rose,** actress, were quietly married last week in the Municipal Building, by the City Clerk, Michael J. Cruise. The bride gave her age as twenty-six, while Hughes stated himself to be twenty-three.

The Woodbarr Sisters, who have been playing at the Café de Paris, are doing a new act which will be seen in New York shortly. The act, which is entitled "The Gabby One," was written by Al Sanders, who will also manage the offering.

Frank Dare, Equity representative in Chicago, visited the New York headquarters of the Actors' Equity Association last week for the purpose of conferring with the officials upon organization matters. His visit, it is officially stated, is of no particular significance.

Tessa Kosta, prima donna of the "Rose of Stamboul" company, now playing at the Century, has engaged Auriel Rasko, who recently painted a portrait of President Harding, to do a picture of herself, as she appears on the stage in the show.

On the bill at the 44th Street Theatre last Sunday, the following artists appeared: **Lucille Chalfant, McConnell and Simpson, Eddie Dowling, White Way Trio, Emily Darrell, W. E. Ritchie & Company, Musical Avallos, General Pisano and Flying Russell Company.**

The following acts appeared on the bill at the Winter Garden at the Sunday night concert: **Nat Nazzarro and Band, Brendel and Burt, Bard and Pearl, Regal and Moore, Eddie Nelson, the Gaudsmith Brothers, the White Way Trio, Alfred Powell and Company,** and **the Equilli Brothers.**

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MELODY LANE

LITIGATION AMONG MUSIC MEN THREATENS INDUSTRY'S FUTURE

Dozens of Legal Actions Based on Alleged Infringement of Copyright Through Similarity of Composition—Upsets Entire Industry—M. P. P. A. Takes Matter Up

The increasing volume of litigation between publishers based on alleged infringement of copyright through similarity of composition, is reaching such proportions that the condition threatens the stability of the industry, according to E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, who will bring the matter up at the next meeting.

Many such cases are now in the courts, the more important ones of which are aired in the public press. But hundreds of complaints, most of them petty claims for damages reach the offices of the M. P. P. A. and if not settled result in costly litigation. So many of these claims are on hand based on some remote resemblance to another publisher's tune, that it seems as if one publisher has a "hit" there is always another publisher who immediately puts in an infringement claim. The following letter was sent by Mills to all members of the M. P. P. A.:

"There is a condition developing in this industry which, it seems to me, threatens its stability. I refer to the increasing volume of litigation between publishers based on alleged infringement of copyright through similarity of compositions.

"Apparently there is a disposition in some parts to scrutinize every composition coming into the field, with the sole intention of discovering some resemblance, no matter how remote, which may be made the basis for a charge of plagiarism, infringement of copyright, and claim for damages; which if not met is tested by litigation.

"Often it would seem, that these claims and charges lack good faith which should characterize a claim for damages, in that they are brought in behalf of compositions long since commercially inactive and for all practical purposes 'dead.'

"It goes without saying that infringement plagiarism and unfair appropriation of melodies and lyrics should be discouraged in every possible manner. There should be no direct or indirect encouragement or support of the "lifting" of material or ideas. I am not suggesting an abandonment of any rights that a person may have but I am suggesting a seasonable and fair construction of those rights.

"In the so-called "popular" field it is apparent that there will always be more or less similarity in new compositions to those which have gone before, and for all I know this may be equally true in the 'high class' field.

"At our next meeting I intend to bring this situation before you for adjustment, and the purpose of this letter is to suggest that in the meantime you devote thought to some plan for obviating unless, unnecessary, unjustified and wasteful litigation."

The numerous claims of alleged infringement are not confined to similarity in tune but extends to the lyrics as well as titles. Titles of popular songs of any particular period are bound to be similar to a certain degree, and with each new crop of popular songs a score or more of conflicts appear. Frequent cases of similarity of song titles of a decade or more ago and the present numbers are continually arising and the fact that the older number is practically dead in so far as sales are concerned, its publisher unhesitatingly rushes to the front with an infringement claim.

"JAZZ" GETS MAN IN JAIL

CHICAGO, April 17.—When a mechanical piano began hammering out jazz notes early today in a closed poolroom, several neighbors, awakened by the uproarous tin-panny emulations of the "pay and play" piano, investigated, and William Martinson, a negro, was given over to the strong arms of the law.

In court he told Judge Jacobs that he had attempted to steal the nickels from the machine and had accidentally started it.

The wise and upright judge then sagely said, "Jazz caused this young man's downfall." Moral: Do not play with trick pianos in the dark.

PLAZA MEN ON TRIP

Sam Schaer of the Palza Music Company's sales staff is leaving this week for the Middle West with a full line of the Plaza's commodities. Mr. Schaer recently returned from a Western trip where he broke all Plaza records for Banner disk sales which retail at fifty cents.

Nestor Roos, also of the firm's sales staff, is leaving for an extended trip through the New England States, with a complete Plaza line. Due to a newly arrived addition to the Nestor family this trip is expected to be an unusually ambitious one.

A. J. STASNY RETURNING

A. J. Stasny of the music publishing firm that bears his name is expected to return from his European trip shortly having been away for several months. At present he is traveling in Ireland and is on the lookout for several Irish ballads suitable for publication in this country.

O'HARA WITH SAM FOX

Geoffrey O'Hara is now connected with the New York offices of the Sam Fox Music Publishing Company, with which company he placed his new song, "I Love a Little Cottage," a high class ballad.

The firm has also released three new instrumental dance numbers entitled, "Romany Love," "I'm a Sentimental Dreamer," and "Elenore," which are being played by many big orchestras.

SILVIO HEIN RECUPERATING

Silvio Hein, the composer, who underwent a serious operation last week at the Lenox Hills Hospital, is recovering rapidly, his condition being reported as most favorable at that hospital. Hein was operated upon for tumor on the spine. It was necessary to make four large incisions to reach the affected portions of his spine.

ABRAHAMS AT ATLANTIC CITY

Maurice Abrahams and his wife (Belle Baker) are spending the Easter holidays at the Ambassador Hotel, Atlantic City, where Mr. Abrahams is seeking a rest after some strenuous weeks in the professional department of Waterson, Berlin & Snyder of which department he is manager.

LAYTON WRITES SONG FOR MASONS

Noble Turner Layton, of the song writing team of Creamer and Layton, is composing a special number for the big caravan march of the Medinah Temple, of the colored Masonry, of which he is a prominent member.

TRIANGLE-OKEH WEEK

Owing to the success of the recent "Triangle Week" held in Chicago, the Triangle Music Company, in conjunction with the Okeh Record Company will institute another such week to be known as "Triangle-Okeh Week," on May 5th.

They have contracted for the same amount of outdoor advertising, and other exploitation stunts will be pulled. "Everybody Knows How Much I Love You" and "Waltze Me Sweetie, Waltz Me," will be the two songs plugged. The Okeh Company will get out a special release of the songs, backed up on the same disk, to be on sale by May 5.

NEW FISHER RELEASES

Addison Burkhart and Fred Fisher have written a new high class song entitled "Israel," which is on the style of "Eli Eli." The song is being sung by J. Leonard Braum, well-known record artist, in conjunction with the picture "Your Best Friend," at the Central Theatre.

"I'm Hungry for Beautiful Girls, But They're Too Darn Hungry for Me," by Billy Rose and Fred Fisher has been released by the Fisher firm.

MILLS GETS "INSPIRATION"

Jack Mills Inc., have taken over a new waltz song entitled "Inspiration," by Myrta Bel Gallier, which will be pushed shortly as one of the leading numbers.

Irving Mills left last week for Atlantic City, were he will exploit some of the Mills numbers, concentrating on "Wana" and "Kitten on the Keys."

BERK OPENS BROADWAY SHOP

Samuel Berk, formerly for six years with Will Rossiter and also with Harms, Haviland and other publishers has gone into business for himself with a shop in the Churchhill Building near the Berlin offices. He is carrying a line of ladies lingerie and some men's apparel.

DIXIE SONGWRITER COMPLAINS

W. Earthman Farrell, the "Dixie Songwriter," has filed a complaint over the fact that another writer, Dewey Prater, has announced himself as the "Dixie Songwriter."

Farrell has been known by that title since 1914.

FOUR FEIST LEADERS

In the Leo Feist catalogue, there is at present four numbers in a close race for first place in the selling records. They are "Swanee River Moon," "Starling," "Georgia," and "Three O'clock In the Morning."

SIMON IS SCHWARTZ MGR.

Jerry Simon is now manager of the Ben Schwartz Music Publishing Company, beginning his new duties last week. Mr. Simon was in the sales department of Harms Inc., for a number of years.

SONGWRITERS ACT ROUTED

The Songwriter's Festival, vaudeville act composed of ten song writers, has been routed over the Keith circuit and will open Thursday of this week at the Franklyn, playing the last half.

HARD TO WRITE A SONG

In the olden days it never took more than two men to write a song. One supplied the lyric and the other the melody. Now all is changed, it takes from four to five to turn out a popular number.

WHEELING PUBLISHER IN N. Y.

H. B. Mansell, head of the music publishing company of that name, is spending a few weeks in New York introducing his new publications.

FIGHT ON COPYRIGHT BILL

The American Society of Composers, Authors and Publishers is preparing to block the efforts of the motion picture interests to have a bill passed in Congress for the repeal of provisions of the copyright law in reference to performing rights of musical compositions, a hearing having been set for May 5th, by Congressman Lampert, of Wisconsin, Chairman of the Committee who will make a report to the House of Representatives.

Congressman Lampert introduced the bill in the House of Representatives last Fall in behalf of The Motion Picture Theatre Owners of America who are doing all in their power to push it through. The bill seeks to deprive a composer and owner of the performing rights of his copyrighted work, according to J. G. Rosenthal, general manager of the A. S. C. A. P. It also would deprive copyright owners of the exclusive right to make arrangements for adaptations of his works. "In other words," said Mr. Rosenthal, "the proprietors of moving picture houses want the law changed so that by buying a sheet of music for twenty-five cents, they can play the piece in their theatre and also make any special arrangement of the song they see fit. Which means that they want to buy the performing rights for twenty-five cents."

Mr. Rosenthal pointed out that since Congress passed the first protecting copyright law in 1897, that body has continually extended further help to copyright owners instead of taking rights away from them as the Lampert bill proposes to do.

In its fight to prevent the passing of the bill which will do away with certain copyright protection the A. S. C. A. P. proposes to show that it is generally conceded by owners of motion picture theatres that music constitutes forty to sixty per cent of many programs. Taking the specific case of a large Broadway movie house which does a gross business of about $25,000 a week the Society will show that music is one of the theatre's features, and that the money paid for the performing rights of musical composition is but $6 weekly. In comparison to the fact that the theatre in question pays the orchestra an aggregate salary of $200,000 per year, the owners of the performing rights of the music that these musicians play receive but $312 a year.

It is the contention of the movie theatre owners that they help to popularize songs and that they are a great factor in doing so, which was denied by Mr. Rosenthal who said that the theatres do not consider playing a song until the publisher had already spent a fortune popularizing the number and that they pick out the hits and play them only. "We never found an owner of a motion picture theatre," said Rosenthal, "who was willing to play any song that was 'dead' and give the publisher a chance to move an old song off the shelves. Which proves conclusively that movie houses do not make a song popular."

TRYING TO KILL JAZZ

CHICAGO, Ill., Apr. 17.—Reformers in this city have decided to try their powers in an effort to kill jazz music and jazz dancing, which is so prevalent in our local theatres. Chicago ministers and reformers have combined their fighting forces and will endeavor to combat the latest craze. The organization will be known as "The In and About Chicago Music Supervisors' Club." The Rev. William E. Barton, pastor of the First Congregational Church of Oak Park, in a speech at the Sherman Hotel on Friday evening, referred jazz to measles, and said that the contagion will soon pass and that jazz would be discarded by everyone, whether in the home or on the stage.

FORSTER IN NEW YORK

F. J. A. Forster, the Chicago music publisher, is spending the week in New York.

BURLESQUE

COL. PLANS TO INCREASE STOCK

MEETING CALLED FOR APRIL 27

The officials of the Columbia Amusement Company have called a special meeting of the stockholders of that company for April 27th to vote on an increase of the capital stock from $250,000 to $500,000.

There is no reason given in the notice sent out last week to the stockholders as to why the increase of the stock to double the amount is to be made.

The additional 2,500 shares are to be sold at a par value of $100 each.

The notice reads: Please take notice that a special meeting of the stockholders of the Columbia Amusement Company will be held at the office of the company, No. 701 Seventh Avenue, in the Borough of Manhattan, City of New York, on the 27th day of April, 1922, at 11 A. M. to vote upon a proposition to increase its capital stock from $250,000. consisting of 2,500 shares of the par value of $100 each, to $500,000 to consist of 5,000 shares of the par value of $100 each.

Dated New York, April 10, 1922.

SAM A. SCRIBNER, Secretary.
J. HERBERT MACK, President.

BANKRUPTCY CASE ADJOURNED

The trial of the American Burlesque Company on the alleged bankruptcy charges filed by several creditors, which was scheduled before ex-Judge Lacomb on Monday morning, was adjourned until April 25th by request of the attorneys for the petitioning creditors. The matter was referred to Mr. Lacomb, appointed as special master, by Federal Judge Hand the week before.

LEONA FOX TO MARRY

MILWAUKEE, Wis., Apr. 12.—Leona Fox, well known burlesque prima donna, and George W. Boyce will be married in this city on Monday, April 24. Following the ceremony they will spend their honeymoon at Lake Okauchee as guests of Mr. and Mrs. Art Weinberg. Miss Fox is now in stock at the Gayety, but will close there Saturday night.

NETTIE KNISE IN ACT

BRISTOL, Conn., Apr. 14.—Nettie Knise opened with Ned Dandy's "Vaudeville Studio Review" here yesterday. The act went over big. They play Newburgh and Poughkeepsie next week. She closed her season with the "Social Follies" at the Lyric, Newark, several weeks ago.

DWINNELL FOR SUN TIME

Al Dwinnell will open in vaudeville on the Sun Time, doing a "single" in a few weeks. He is at present with the Dave Marion Show which closes Saturday night at the Casino, Brooklyn.

STAGE HANDS HOLD BALL

The annual ball of the Theatrical Protective Union, No. 1, the stage hands' union, was held at the Seventy-first Regiment Armory last Saturday night, and proved to be a huge success.

CLOSE WITH "BO PEEP"

Ed. Cassell and Ralph Fielders closed with "Little Bo Peep" at the Gayety, Brooklyn, last Saturday night. John Walsh and Chas. Taye replaced them Monday at the Bijou, Philadelphia.

HOUSES CLOSING FAST

Holy Week put the finishing touches for the season on a number of the burlesque houses on all three of the circuits.

On the Columbia Circuit, the houses that closed last Saturday night and before are the Gayety, Rochester; Casino, Philadelphia; Majestic, Jersey City; Gayety, Pittsburgh; Empire, Toledo; Empire, Toronto; Olympic, Cincinnati; Gayety, Kansas City; Star and Garter, Gayety, Omaha, and Hyperion, New Haven.

The following houses closed on the Burlesque Booking Circuit Saturday night: Capitol, Washington; Empire, Cleveland, and Gayety, Baltimore.

The only houses open on this circuit are Star and Gayety, Brooklyn; Bijou, Philadelphia; Haymarket and National, Chicago, and Avenue, Detroit. The Haymarket closes Saturday night.

The following shows have closed on this circuit: "Beauty Review," "Monte Carlo Girls," "Cluck Cluck," "Big Review," "Mile a Minute Girls," and "Miss New York, Jr."

The "Pacemakers" opened on the circuit at the Star, Brooklyn, this week and will play the two Brooklyn houses.

The Bijou, Philadelphia, will no doubt close Saturday night and go into permanent stock.

There are only four American Circuit shows open this week: "Broadway Scandals" at the Lyric, Newark; Lena Daly and her "Kandy Kids" at the Olympic, New York; "Some Show" at the Majestic, Wilkesbarre, and Jack Reid's "Record Breakers," playing one nighters into St. Louis, where they will go into stock at the Gayety for a few weeks.

"Broadway Scandal" and "Some Show" will close as circuit shows this Saturday night.

GRANT IN AUTO SMASH-UP

John O. Grant, straight man of the Lena Daly and her "Kandy Kids" Company, had an accident while driving his machine into the garage in New York on Sunday night of last week, after a trip from Washington. He was banged up a bit and the machine was damaged to the extent of several hundred dollars. It was not insured, neither was Grant.

PARTY FOR "BROADWAY" SHOW

NEWARK, N. J., April 17.—Mr. and Mrs. William Putnam tendered a theatre party and a dinner after the show at their new home, this city, last night, to the principals of the "Bits o' Broadway" playing Miner's Empire. Arthur Putnam is a member of the company, and the invitation was extended through him.

CHANGES IN JOHNSON SHOW

Joe Lyons and Sam Micals opened with Marty Johnson's Stock Company, Monday, at the Empire, Hoboken. Richy Craig, Olive La Compe, Tom Duffy and Rieley Craig, Jr., closed last Saturday night.

Jessie Rece, prima donna, and Bonnie Lloyd of the original cast, have been retained.

LEW KELLY TO DO ACT

Lew Kelly, the burlesque comedian, now heading the Lew Kelly Show on the Columbia Circuit, is going into vaudeville in a new act at the close of the present burlesque season. Alf T. Wilton is booking him.

BURTT OUT OF ROSE STOCK

Ben Burtt closed four weeks' engagement at Joe Rose's Hopkinson Stock Company in Brooklyn last Saturday night. Irving Lewis opened there Monday.

MURPHY RE-ENGAGED

Frank "Rags" Murphy, principal comedian with the "Jazz Babies," has been re-engaged by Peck & Jennings for next season.

NEW OWNERS FOR COL. SHOWS

TWO FRANCHISES CHANGE

Sim Williams and "Rube" Bernstein will have shows on the Columbia Circuit next season. They will operate the Herman Fair franchises, which were working this season under the titles of "Jingle Jungle" and "Cuddle Up." I. H. Herk has been operating these franchises on the Columbia Circuit for Fair in the past, but on account of his interests in the new Shubert Circuit has relinquished his interests in the Columbia Circuit shows.

Bernstein will call his show the "Bathing Beauties," and will have Jack Hunt and Clyde Bates as his principal comedians. He has signed several others. Bernstein has had shows on the American Circuit ever since it started. He also had his "Follies of Pleasure" on the Progressive Circuit, while it lasted.

Williams is another of the old timers who has been in the burlesque many years. He, too, has been on the American Circuit with his "Girls from Joyland" from the beginning. He was also on the Progressive Circuit.

Williams had shows on the old Empire Circuit in partnership with Harry Williams. On that circuit he had the "Imperials," "Ideals," and "Broadway Gaiety Girls."

Tom Howard has been engaged by Williams to write his book for next season, in which Billy Gilbert will be features.

These two producers should put on good shows. They have always had good ones in the past and they know what to give the patrons of burlesque.

COMEDIANS FOR UNIT

Harry Welsh and Jamie Coughlin, comedians with Arthur Pearson's "Bits o' Broadway," have been engaged to play with one of the units on the Shubert Circuit next season.

BLACK IN HOSPITAL

BALTIMORE, Md., April 17.—George Black, well known circus and theatrical man, was operated on at the Mercy Hospital here yesterday for kidney trouble by Dr. Kirby. The operation was a success.

JORDAN SIGNS WITH WALDRON

Ed Jordan, this season with "Sweet Sweetie Girls" on the American Circuit, has signed a contract with Chas. Waldron to go with his "Frank Finney Revue" next season on the Columbia Circuit.

GUS FAY IN STOCK

Gus Fay, principal comedian, who closed with "Folly Town" in Washington last Saturday night, will open in stock at Waldron's Casino, Boston, May 1. He starts rehearsals next Monday.

WILLIAM JENNINGS ILL

William Jennings, manager and part owner of the "Jazz Babies," has been confined to his home in New York with illness the past two weeks. George Peck, his partner, has been handling the show.

SADIE BANKS IN STOCK

Sadie Banks has been engaged for the "leads" with the Allen Stock Company and will open in Watertown, N. Y., May 22.

GRINNELL AT GARDEN

Ben Grinnell, late stage manager of "Peek-a-Boo," is now the stage manager of Minsky Brothers' National Winter Garden. He started this week.

FRANK FINNEY REVUE AT THE COLUMBIA IS FINE COMEDY SHOW

Charles Waldron's "Frank Finney Revue," featuring that popular Irish comedian, at the Columbia this week, is as fine a comedy and musical show as one would care to see. The show went over big Monday afternoon before a crowded house. The comedy and numbers were well placed and offered by those who know how.

The book is by Finney, who also staged it, as usual this clever writer has supplied something different. He has staged good, clean comedy, mixed with a little hokum in spots, witty and clever material. He has blended musical numbers and specialties in places best suited for them and made a great job of the entire offering.

Aurelio Coccia staged the numbers which are a success. He put on some novelty numbers that are refreshing and away from the usual run.

Finney is in a class by himself as an entertainer in his character. He is a witty fellow, works clean and is genuinely amusing. He never fails in getting laughs.

Ernie Mack is working opposite Finney, doing an eccentric comedy role. He, too, is a clean and a neat worker. He talks distinctly, and handles his part most successfully. Mack is a good comedian, can sing and is a nifty hoofer. He and Finney work well together.

Paul Gale, a tall, well talking straight man, is a first class man in his line. He is a fine dresser, knows how to "feed" a comedian, can sing and dance. Gale makes a fine appearance and his work is enjoyable.

William Evans is doing third comedy and is in a number of scenes doing well.

Jack Witts is taking care of the characters. His portrayal of the doctor is a fine piece of business.

Althea Barnes, an attractive brunette, is the ingenue, prima donna. Miss Barnes is a very pleasing young lady of pretty figure and face. She was in good voice Monday and rendered her numbers excellently. Her costumes are stunning and look like new. Her best number is "It's Great to Be a Merry Widow."

Laura Houston, a shapely little blonde, soubretted her way through the show in fine fashion. She displayed very pretty dresses.

Marie Worth, a pretty ingenue with a sweet voice, delivered her numbers in fine form. Miss Worth has a pretty wardrobe.

Marcia Compton, a shapely little girl, is in several scenes and reads her lines excellently. Miss Compton can put a number over well and is a good dancer. Her costumes set off her pretty form and face to an advantage and are very pretty.

Roger Little and Vincent Scanlon are doing bits and take good care of them.

Waldron has a fast working chorus and the girls are a good looking lot. They are elaborately costumed. The scenery and electrical effects stand up well with the rest of the show.

The show opens with a masquerade ball, with the chorus and principals in fancy costumes. Finney was given a fine reception on his entrance and started the comedy at once. He kept it up all the way through.

Finney created plenty of comedy in the doctor's office scene and was assisted by Mack, Evans, Witts, Little and Scanlon. The "boxing" bit between Finney and Mack was a big comedy punch to this scene.

Miss Worth offered a fine specialty in one, singing "Granny" and a "blues" number.

A corking good specialty was given by Finney and Mack, seated on a bench. It was crammed full of witty sayings and bright material. Finney, putting the comedy over, with Mack working "straight" to him. Finney played the clarinet. He not alone played it well but got lots of comedy with it. The act went over big and had the house in a fine humor.

Witts, Little and Scanlon, three young men in their specialty, offered three numbers in one. It's a dandy singing trio and the boys harmonize well.

The Scotch finale of the first part was beautifully staged and makes a fine flash.

Gale, assisted by the chorus, put "Home Again Blues" over great. He sang it well and injected clever dancing of various steps.

The campaign meeting scene afforded no end of comedy and was uproariously funny. Finney and Mack handled it, assisted by the balance of the company.

Mack and Marcia Compton put over a dandy singing and dancing specialty in one, down near the close of the show. Miss Compton opens with a singing number and dances a few steps. Mack follows with a song and then goes into a corking good eccentric dance. They finish with a double eccentric dance that brought a big hand. It's a dandy act and would fit in well in vaudeville.

The Frank Finney Revue is a most pleasing and fast entertainment. It offers a little bit of everything, comedy, music, dancing and pretty girls. It has funny comedians and a good cast. It pleased the Monday matinee audience at the Columbia, so that's going some. It's a success.

SID.

COLEMAN AND YOUNG IN ACT

Harry Coleman and William Young are doing a vaudeville act around Philadelphia. They broke it in last week.

DRAMATIC and MUSICAL

"MAKE IT SNAPPY," EDDIE CANTOR REVUE, AT WINTER GARDEN

"MAKE IT SNAPPY," a revue in two acts and twenty-seven scenes; book and lyrics by Harold Atteridge; music by Jean Schwartz. Presented at the Winter Garden Thursday night, April 13th.

PRINCIPALS

Eddie Cantor, Nan Halperin, Lillian Fitzgerald, Marie Burke, Teddy Webb, Lew Hearn, John Byam, J. Harold Murray, Dolly Hackett, Tot Qualters, Muriel DeForest, Joe Opp, Nell Carrington, Conchiter Piquer and Carlos and Inez.

After a brief season of vaudeville, the Winter Garden reopened Thursday night as a musical comedy house, with Eddie Cantor in "Make It Snappy," one of the funniest shows ever presented at the Garden. From the very beginning, Cantor threw himself into the piece with the sole idea of creating fun, which he did in a most energetic manner. Every gag put over, whether good or bad, was done in a manner that got a laugh; certainly an art in itself. This was equally true of the musical numbers. He sang all of his numbers as though the success of the show depended on the way that particular song went over. Backed up by a cast that included Lillian Fitzgerald, Nan Halperin, Lew Hearn and others more or less familiar to Winter Garden patrons, of vaudeville or musical comedy, who are able to take the lead in the absence of the star and hold the audience, it is small wonder that those out front had an enjoyable evening.

Three of Cantor's skits are unusually funny. One shows him as "Moe" from the Bronx, a tailor; another scene, a Times Square taxi driver selling hootch, and another funny scene was Cantor trying to pass the examination for candidacy for the police force.

The Cleveland Bronner Ballet was beautiful, as well as the usual parade of the chorus in different gowns, entitled "A Bouquet of Girls." Nan Halperin gave her clever impersonations of Leonore Ulrich in "Kiki," and Doris Keane in the "Czarina." While Lillian Fitzgerald did not have much of an opportunity to shine, she did well whenever possible, for she is a clever little comedienne. Conchiter Piquer, the little Spanish vamp who was seen recently in the "Wild Cat" and more recently at the Garden in vaudeville, sang two songs in her piquant style and went over well. Tot Qualters and the rest of the cast contributed their usual bits toward the success of the piece, also the Eight Blue Devils, the Arabian tumbling act which has been seen in vaudeville and other shows. The musical numbers were tuneful and several hit numbers are in the show. The chorus was full of pep and had the allotted amount of Winter Garden pulchritude.

Altogether a fast musical comedy with no end of fun supplied by a competent cast of players. Eddie Cantor does all that could be expected of him to "Make It Snappy," although he did not use the burnt cork until near the end of the performance.

FAVERSHAM IN NEW PLAY

BUFFALO, April 17.—William Faversham made his first appearance on Monday night in the new play "Out to Win" at the Majestic Theatre here.

The piece is an English melodrama by Roland Pertwee and Dion Clayton Calthrop, which has been adapted by Guy Bolton. The company, in addition to Faversham, includes David Glassford, H. Conway Wingfeld, Herbert Ranson, Montague Rutherford, Edgar Kent, Reginald Carrington, C. E. Thorpe, H. Ashton Tonge, Robert Ayrton, Gateney Bell, Jane Houston, Miriam Elliott and Adria Hill. "Out to Win" is in four acts.

"MOUNTAIN MAN" MOVES

"The Mountain Man," which was playing at the Maxine Elliott Theatre, has been moved to the 39th Street Theatre, and "Gold Fish," in which Marjorie Rambeau is starring, is playing at the Maxine Elliott.

"THE GOLDFISH," NEW RAMBEAU PLAY, AT THE ELLIOTT

"THE GOLDFISH," a three-act comedy by Gladys Unger, starring Marjorie Rambeau, produced by the Shuberts by arrangement with A. H. Woods, at Maxine Elliott's Theatre.

CAST.

Magnolia.....Lucille La Verne
Amelia Pugsley.....Nerma Mitchell
Jenny.....Marjorie Rambeau
Jim Wetherby.....Wilfred Lytell
Count S. Nevski.....Wilton Lackaye
Hamilton J. Power.....Robert T. Haines

Marjorie Rambeau's new play, the name of which has been changed many times, is now called "The Goldfish." Among the many titles that the play has been presented under, it seems as though the final selection could have been better as "The Goldfish," as applied to Miss Unger's play, means little. Many may say that the play itself means little as it is light and dull in many spots.

The story deals with the life of a young sales girl who, despite her lack of education, determines to improve herself. Her husband, a song plugger, she feels is a drawback, and she leaves him in the hope of advancing.

Her step upward is taken by her marriage to a dull and elderly man of business and he is left for a bigger and more prosperous man.

She is left a widow and in her upward march selects a duke as her next means of advancement, and wins him.

But she changes her mind, she sees that all her work for advancement has been in vain. She is still unhappy and hunting up her old and simple gown that she wore in her days of a clerk she returns to her first husband. He accepts her, and the play ends. That is the story.

Whatever success is scored by the piece will be due to Miss Rambeau, who works hard to sustain interest in the piece which is dull during much of its story.

In addition to Miss Rambeau, Wilton Lackaye and Robert T. Haines are excellent.

PRELATE TO BE ACTORS' GUEST

Archbishop Patrick J. Hayes will be the special honor guest of the stage folk at the annual luncheon of the Catholic Actors' Guild at the Commodore next Monday afternoon at one o'clock. It was announced that the luncheon will end the guild's social activities for this season. Other guests will be Will H. Hayes, former Postmaster General; George M. Cohan, J. Hartley Manners, E. F. Albee, Daniel Frohman, Joseph Lawren, W. Bourke Cochran, Margaret Anglin, Laurette Taylor, Mary Nash, Dorothy Donnelly and Mrs. William Randolph Hearst.

ACTORS TO HELP SALVATION ARMY

The theatrical division of the Salvation Army drive for half a million dollars, scheduled to begin May 1, held a meeting Monday afternoon at the Pennsylvania Hotel. Brigadier Martha Hamon served as chairwoman.

The various theatres where collections will be made will be in charge of thirty-five captains, who were present at the meetings. Lee Shubert is honorary chairman of the division.

"SOME PARTY" AT THE JOLSON IS CLEVER, BRIGHT AND FUNNY

"SOME PARTY," a mixture of musical comedy, dramatic sketches and minstrelsy. Presented at the Jolson Theatre, Saturday night, April 16th.

CAST

De Wolf Hopper, Lew Dockstader, Nannette Flack, Jed Prouty, Herbert Waterous, Sam Ash, Scott Welsh, Jefferson De Angelis, William B. Mack, William Courtleigh and chorus and others.

In "Some Party," De Wolf Hopper has put together an assortment of songs, musical sketches, quartettes, minstrel and many other skits, the whole making a fairly good night's entertainment. Not all of the stuff presented is new, however, in fact most of it having been seen here and there, in vaudeville, benefit performances, Lambs' Gambols, etc.

The first part of the show, in which the minstrels held forth, Lew Dockstader proved himself a funny endman, and later the women of the ensemble paraded by in costly gowns and singing the different song hits from successful shows of the season. The minstrel men sang sentimental ballads only.

A burlesque of "Uncle Tom's Cabin" is seen with Hopper as Uncle Tom, Sam Ash as Little Eva, Simon Legree is one of the tenors. This is called "Uncle Tom's Saloon."

Following this is a dramatic sketch written by Mr. Gillette, called "Among Thieves," acted by Mr. Mack, Courtleigh and Miss Percy Haswell. Mr. Mack's impersonation of the ex-bandit exiled for his health to Arizona being particularly effective.

Some of the song numbers were pretty, one in particular going over strong. Later Lew Dockstader did practically the same act he has been doing in vaudeville, calling up well known people on his portable radio set, which is a clever monologue.

The show ends with a satirical musical act, a sort of burlesque on the traditional grand opera methods, conducted by Gus Kerker, its composer.

Such an aggregation of stars of course are able to make of it a hilarious night, regardless of the material in hand. De Wolf Hopper was never funnier, and the musical end of the show is a treat at times.

"SMOOTH AS SILK" REVIVED

John Cromwell opened in "The Law Breaker," on Monday night at the Klaw Theatre, taking the part left vacant by William Courtenay. Courtenay opened in Boston on Monday in the revived Willard Mack melo, "Smooth as Silk." He is supported by Charlotte Walker in the play, which is at the Selwyn Theatre in Massachusetts cultural centre. This makes the third person to star in "Smooth as Silk" since it opened at the Lexington Opera House last summer. Mack, the author, played the lead in the first showing. In Chicago the lead was played by Taylor Holmes.

This is also Courtenay's third starring piece this season. His first was "Honors are Even," which led a more or less meagre existence at the Apollo Theatre. "The Law Breaker" came second.

TELLEGEN FOR VAUDEVILLE

Lou Tellegen, who is at present appearing through the South in "Blind Youth," is going to enter vaudeville. As a vaudeville vehicle, Mr. Tellegen will take the first act of "Blind Youth" and condense it into a sketch. He will be assisted in the act by three men and two women. Tellegen will open in vaudeville on May 8, at one of the Keith houses, booked by Alf. T. Wilton.

SENATE STORM OVER LILLIAN

WASHINGTON, Apr. 17.—A brief but sharp storm was raised in the Senate on Saturday, over Lillian Russell, recently the Special Immigration Commissioner to Europe.

Her name was injected into the debate on the resolution to extend the three per cent immigration restriction law. Senator Harrison, Democrat, charged the Republicans with discourtesy to her, in failing to call her before the Immigration Committee to discuss her report on immigration conditions abroad.

He quoted from Miss Russell's report: "Higher civilized nations of past ages, history teaches us, were injured by immigration and to such foreign invasions as threatens, alien infiltration wrecked Rome."

This brought Senator Reed to his feet. He said:

"I want to inquire where Lillian Russell became an authority on the rise and fall of Rome. I admit she is a pretty high authority on things theatrical and cosmetics, but I never knew until just now that she has entered the field of immigration."

The resolution later was adopted. It extends the three per cent restriction law from June 30, 1922, to June 30, 1924.

GABEL IN "THE GOLEM"

Max Gabel, one of the best-known and talented of the Yiddish stage stars, will be seen in a musical version of "The Golem" at Earl Carroll's Theatre on Sunday evening, May 14, in aid of the Jewish Consumptives' Relief Society which operates the Denver Sanitorium. Mr. Gabel gave 100 performances of this play at his own theatre, 116th Street and Fifth Avenue, earlier in the season and later played it several weeks on the lower East Side. Jennie Goldstein will head the supporting cast which will number fifty persons, including a chorus of thirty. The play will be given in Yiddish and will have twenty-two musical numbers and elaborate scenic embellishment. Several English-speaking stars will assist between the acts.

"MAN WHO CAME BACK" CLOSES

"The Man Who Came Back," the Brady show, closed last Saturday night at the Shubert-Teller's Theatre in Brooklyn. The play, which has been out every season for the last several years, played on the road for five months this season in and around New York.

The only town the show was unable to play was in Boston. This was because of a recent law which prohibited vice, or criminal plays, or any scene of any play in which dope was used, or the effects of dope was shown. The piece is reported to have done excellent business throughout the tour.

"The Man Who Came Back" will open next season and go to the West Coast.

PLAYWRIGHT HONORED

A meeting was held at the Hippodrome Sunday afternoon to celebrate the fiftieth anniversary of David Pinski, the Jewish playwright and editor of the Jewish Times. The speakers included Judar L. Magnes, Joseph Schlossburg and Benjamin Schlesinger. Emanuel Reicher superintended a tableau of Pinski's chief plays, Joseph Chernofsky conducted a symphony orchestra in a musical programme, Vladimir Cheifetz gave piano selections, Mordecai Hershman sang, and the ballet of the Capitol Theatre danced. Similar celebrations took place in other cities.

Mr. Pinski will leave for Europe May 6.

FESTIVAL AT NEIGHBORHOOD

"Salut au Monde," a festival based on the poem of Walt Whitman, with music by Charles T. Griffes, will open at the Neighborhood House on April 22.

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Flanagan & Morrison—Dotson—Daphne Pollard—Van & Schenck—Paul Whiteman & Band.

Riverside—Willie Rolls—Healy & Cross—Anderson & Burt—Bevan & Flint—Eddie Leonard—Tom Wise—White Sisters—Vadi & Gygi.

Colonial—The Stanleys—Russell & Devitt—Thank You, Doctor—Frank Gaby—"Marry Me"—Aileen Stanley—Mr. & Mrs. J. Barry—Van & Schenck—Mr. & Mrs. Gordon Wilde.

Alhambra—Brent Hayes—Paul Nolan & Co.—Reed & Austin—Harry Jolson—De Lyle Alda—Ruth Budd—Walters & Walters—John B. Hymer—Three Lees.

Royal—Ben Beyer—Sidney Landsfield—E. & B. Conrad—Hilton & Norton—Rolfe's Revue—Wylie & Hartman—Bessie Barriscale—Anna Chandler.

81st St.—Gus Edwards & Revue—Clara Howard—Harriet Marlotte & Co.—Wilson Bros.—Black & White.

Broadway—Kane & Grant—Runaway Four—Martha Pryor & Co.—Meehan's Dogs.

Hamilton—The Seebacks—Carter Bros.—Grace Valentine & Co.—Vincent O'Donnell—Elinore & Williams—Bailey & Cowan—Chic Sale.

Coliseum (First Half)—Maker & Redford—Julius Tannen—Alma Neilson—Williams & Wolfus. (Second Half)—Kitamura Bros.—Leavitt & Lockwood—Harry Beresford.

Fordham (First Half)—Leavitt & Lockwood—Franklyn Ardell & Co.—George Jessell. (Second Half)—Hugh Herbert—Howard & Clark—Julius Tannen.

Franklyn (First Half)—Lowry & Prince—Belle Baker. (Second Half)—Maker & Redford—Kenny & Hollis—Belle Baker.

Jefferson (First Half)—Billy Beard—Kennedy & Berle—Choy Ling Foo. (Second Half)—Mallia Bart & Co.—Storey & Clark—Loney Haskell.

Regent (First Half)—Kitamura Bros.—Joe Browning—Frankie Heath. (Second Half)—Newhoff & Phelps.

BROOKLYN

Orpheum—Four Aces—Daisy Nellis—Moss & Frye—Morgan Dancers—Edwin George—W. C. Fields & Co.

Bushwick—Jean Granese—Willie Hale—Furman & Nash—Avon Comedy Four—Wells, Virginia & West—Weaver & Weaver—Miss Juliet—Joe Darcy—Cressy & Dayne.

Flatbush—Bessie Clifford—Handis & Millis—Franklyn, Charles & Co.—Claude & Marion—John Steel.

Riviera (First Half)—Combe & Nevins—Harry Beresford—Shaw & Lee—Mallia Bart & Co.—Dooley & Sales. (Second Half)—John Ward—Joe Browning—Gertrude Hoffman.

FAR ROCKAWAY

(Second Half)—Choy Ling Foo—Shaw & Lee—Geo. Jessell—Williams & Wolfus—Watson Sisters.

BALTIMORE

Maryland—Page, Hack & Mack—Herschel Henlere—Riggs & Witchie—Ruth Roye—Harry Langdon—Lewis & Dody—Markel & Gay.

BOSTON

Keith's—Herbert & Dare—La Graciosa—Gene Greene—The Cansinos—Muller & Stanley—Julian Eltinge—Rome & Gaut—The Show-Off—Dave Roth.

BUFFALO

Shea's—Janet of France—Powers & Wallace—Singer's Midgets—Bert & Betty Wheeler.

CINCINNATI

Keith's—Larry Comer—Harry Holman Co.—Mason & Cole—Ben Welch—Dorothy Jardon—Kramer & Boyle—Van Horn & Inez.

CLEVELAND

Hippodrome—Lucas & Inez—Toto—Quixey Four—John Murray & Vivian Oakland—Little Billy—Mabel Ford Revue.

105th St.—Homer Romaine—Bobby Pandor Troupe—Huston Ray—Charles Keating—Wilton Sisters—Dancing McDonalds.

DETROIT

Temple—Du For Boys—Spencer & Williams—Gallagher & Shean—The Norvelles—Columbia & Victor—Eddie Buzzell—Jim Felix—Follis Girls.

GRAND RAPIDS

Empress—The Faynes—Sophie Kassimir & Co.—McLellan & Carson—Leo Beers—Bushman & Bayne.

INDIANAPOLIS

Keith's—Pietro—Polly Dassi's Circus—Bob Albright—Victor Moore—Harry & Anna Seymour—Henry Santrey & Band—Cansino Bros. & Wilkins.

LOWELL

Keith's—Marguerita Padula—Arthur Astell & Co.—Dancing Kennedys—Van Cello & Mary—Charles Harrison & Co.—Frank Ward—Dillon & Parker.

MONTREAL

Princess—Gordon & Rica—Henry & Moore—Norton & Nicholson—Sewell Sisters—Davis & Darnell—Sig. Friscoe—Seven Bracks.

PHILADELPHIA

Keith's—Swor Bros.—Jim McWilliams—Ona Munson—Blossom Seeley—May Wirth—Owen McGiveney—Stars of Yesterday—Millard & Simpson—Holmes & Levere—Six Hassins.

PORTLAND

Keith's—Larry Harkins & Co.—Byron & Haig—Hall & Shapiro—The Kitaros—Flo & Ollie Walters—Countess Verona.

PITTSBURGH

Davis—Jessie Reed—Moore & Mary Jane—Fritzi Scheff—Val & Ernie Stanton—Whiting & Burt—Bronson & Baldwin.

QUEBEC

Auditorium—Miller Girls—Hegedus Sisters—Casting Mellos.

VERSATILE ENTERTAINERS

NOEL LESTER & CO.

Al Striker, Personal Representative, H. B. Marinelle Office. Playing Keith's Houses

ROCHESTER

Temple—Adelaide Pell & Co.—Billy Glason—Wilfred Clark & Co.—Vokes & Don—Patrice & Sullivan—The Nagifys—Creole Fashion Plate—Kramer & Zarrell.

SYRACUSE

Keith's—Clown Seal—Jack La Vier—Bessie Clayton—Claire, Vincent.

TORONTO

Hippodrome—Mack & Lane—Francis Dougherty—Wardells & Lacosta—Eddie Carr & Co.—Coogan & Casey.

Shea's—Reck & Rector—Bobby Folsom—Harry J. Conley & Co.—Royal Gascoignes—Ernie Ball—Santos Hayes Review.

WASHINGTON

Keith's—Kay, Hamlin & Kay—Eva Shirley & Band—Walter C. Kelly—Emilie Lea & Co.—Mildred Harris—Vivienne Segal—Bert Baker—Foley & La Tour.

ORPHEUM CIRCUIT

CHICAGO

Palace—Mosconis—Rae Samuels—Lydia Barry—Lane & Hendricks—Arnaut Bros.—Watts & Hawley—Jack Kennedy—Vanderbilts.

Majestic—Elsie Ryan—Jack Inglis—Sallie Fisher—Ed. Janis Revue—Claude Golden—La Pilarica Trio.

State Lake—Bryan & Broderick—J. Rosmond Johnson—Sam Mann—Bowers, Walters & Crocker—Galetti's Monks—Karl Emy's Pets—Frank Farron—Nathane Bros.

DES MOINES

Orpheum—Vera Gordon—Howard's Ponies—Libonati—Joe Rolley—Delbridge & Gremer—Redford & Winchester—Jimmy Savo.

DENVER

Orpheum—Pat Rooney—Miller & Mack—Pinto & Boyle—The Duttons—Davis & Pelle—Lois Bennett.

KANSAS CITY

Orpheum—Keane & Whitney—Gordon & Ford—Roscoe Ails—Harry Kahne—Else & Paulsen—Luster Bros.

Main Street—Kara—Hartley & Paterson—Dave Harris—Bill Robinson—Amaranth Sisters.

LOS ANGELES

Orpheum—Hal Skelly—Modern Cocktail—Berk & Sawn—Mehlinger & Meyer—Bill Genevieve & Walter—Chabot & Tortoni—Norris' Animals—Mrs. Sidney Drew—Princeton & Watson.

Hill Street—McCormack & Wallace—Bert Howard—Four Ortons—Sealo—Chabot & Tortoni.

MINNEAPOLIS

Orpheum—Four Marx Bros.—Lang & Vernon—Burt Kenney—Kinzo—Higgins & Bates.

Hennepin—Garcinetti Bros.—Bob Hall—Frank Dobson—Innis Bros.

MILWAUKEE

Palace—Lydell & Macy—Muldoon, Franklin & Rose—Fink's Mules—Mason & Shaw—Be Ne Oni.

Majestic—Harry Watson—Fred Lindsay—York & King—Al Herman—Will Mahoney.

NEW ORLEANS

Orpheum—Jed Dooley—Vanderbilts.

OMAHA

Orpheum—Nash & O'Donnell—La Bernicia—Patricola & Delroy—Pedestrianism—Keegan & O'Rourke—Bert Kenney—R. & F. Mayo.

OAKLAND

Orpheum—Laura Pierpont—Three Melvins—Gilbert Wells—Jennie Middleton—Block & Dunlop—Van & Corbett—Princess Jue Quon Tai.

PORTLAND

Orpheum—Dave Schooler—Minstrel Monarchs—Fred Hughes—Dezo Retter—Doyle & Cavanaugh—Ned Norworth—Kluting Animals.

SEATTLE

Orpheum—Doris Humphrey Dancers—Jimmy Lucas—Alan Rogers—Travers & Douglas—Fenton & Fields—Jean Middleton—Three Melvins—Frank Wilcox & Co.

SIOUX CITY

Orpheum—Bert & Florence Mayo—Pollard—Dress Rehearsal—Word Bros.—Ben Bernie—J. Coulon.

SAN FRANCISCO

Orpheum—Peggy Parker—Jimmy Lucas—Three Haley Sisters—Lynn & Smythe—Fenton & Fields—Josephine Victor—Doris Humphrey Dancers.

Golden Gate—Travers & Douglas—Silver, Duval & Kirby—Ruby Norton—Ed. E. Ford—Alexander Patty—Weston's Models.

SACRAMENTO AND FRESNO

Orpheum—Buckridge, Casey—"Young America"—Espe & Dutton—R. & E. Dean—Rita Gould—Rinaldo Bros.—Sandy Shaw.

ST. PAUL

Orpheum—Wm. Gaxton & Co.—Cameron Sisters—Harry Delf—Fern & Marie—Flanders & Butler—Five Avalons—Taxie.

SEATTLE

Orpheum—Wright Dancers—Emerson & Baldwin—Olcott & Ann—Roberts & Clark—Marie & Ann Clark—Wonder Girl.

ST. LOUIS

Rialto—McKay & Ardine—Gellis—Carleton & Ballew—Neal Abel—Juggling Nelsons.

Orpheum—Eddie Foy—Fritz Lieber—Raymond & Schram.

WINNIPEG

Orpheum—Merle's Cockatoos—Vali & Dexter—Four Camerons—Edith Clifford—Marga Waldron—Trixie Friganza—Harry Delf.

SHUBERT CIRCUIT

Week of April 17, 1922

DETROIT

Chas. Purcell—Clay Crouch—White & Puck—Calvert & Shayne—Parish & Peru—Garland & Smith—Ray Hughes & Pam—Canton Troupe.

PHILADELPHIA

The Promenaders.

BROOKLYN

Some Girl—Louis Simon—Armstrong & Tyson—George Mayo—Flying Russell & Co.

BOSTON

Midnight Rounders.

F. F. PROCTOR

Week of April 17, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Williams & Wolfus—Joe Darcy—Choy Ling Foo—Ruby Royce—Hall, Ermine, Baree—Peggy Breman Bro.—Geo. Jessel Co. (Second Half)—Al Shayne—Kennedy & Hollis—Bert Baker—Trovato—Chandon Trio—Rose & Moon.

58th St. (First Half)—Hawthorne & Cook—Lone Star Four—Mr. & Mrs. Gordon Wilde—Harry Hayden Co.—Pepper Box Revue. (Second Half)—Thelma & Marj. White—Toto Haamer Co.—Mark Hart Co.—Rice's Surprise Party—Green & Burnett.

125th St. (First Half)—McFarlane & Palace—U. S. Jazz Band—Saxton & Farrell—William Solar—Leonard & Willard—Motchells. (Second Half)—Oren & Drew—Four Aces—Springtime Classics—Thos. Johnson Co.

23rd St. (First Half)—Jim Doherty—Novelty Clintons—Four Aces—Thos. Jackson Co.—Frank Sabine Co. (Second Half)—McFarland & Palace—Rucker & Winifred—Elsie Williams Co.—Clemons & Belling—Maureen Englin.

ALBANY

(First Half)—Evans & Masert—Al Carp—Mack & Holly—White, Black, Useless—Dolly Kay—Adroit Bros. (Second Half)—Frosini—Schwartz & Clifford—Franklyn Ardell Co.—Swift & Kelly—Sultan.

JOE WINN

MORRIS and SHAW

"The Mosquito Trust"

FIRST HALF—REGENT, NEW YORK

LAST HALF—FRANKLIN, NEW YORK

ELIZABETH

(First Half)—Skatells—Lloyd & Ward—Dong Fong Gue—Elm City Four—Clifton & DeRex. (Second Half)—Prof. Peaks—Dave Johnson—Watson & Ferry—Combe & Nevins.

MT. VERNON

(First Half)—Anatol Friedland Co.—Haig & Levere—Sylvia & Clark—Grace Valentine Co.—Claire & Atwood. (Second Half)—Belle Baker—Page, Hack & Mack—Show Off—Ormsbee & Remig—Frawley & Louise—LeFellos.

NEWARK

(First Half)—Olson & Johnson—Wm. Rock Co.—Bally Hoo Three—Elida Morris—Bert Baker Co.—Brown & Whittaker—Springtime Classics—Lowry & Prince. (Second Half)—Joe Darcy—Grace Valentine Co.—Ruby Royce—Hall, Ermine, Brice—Norwood & Hall.

SCHENECTADY

(First Half)—LeVine & Walters—Frank Mullane—Sargent & Marvin—Franklyn Ardell Co.—Belle Montrose—Singer & Dancing Dolls. (Second Half)—Evans & Massert—Platt & Dorsey Sisters—Oliver & Nerett—Dewey & Rogers—Leo Beers—Eleanor Pierce Co.

TROY

(First Half)—Sultan—Rudell & Dunigan—Frosini—Star's Records—Schwartz Clifford—Eleanor Pierce Co. (Second Half)—Adroit Bros.—Al Carp—Mack & Holly—Lillian Walker Co.—Dolly Kay—White, Black, Useless.

YONKERS

(First Half)—Thelma & Mar White—Rucker & Winifred—Fight Blue Demons—New Leader—Ford & Goodrich—Levolos. (Second Half)—Francis Arms—Novelty Clintons—Anatol Friedland Co.—Mantel Co.—Brown & Whitaker—Frank Sabini Co.

B. F. KEITH VAUD. EX.

Week of April 17, 1922

NEW YORK CITY

Harlem Opera House—Mantell & Co.—Faber & Bernett—Not Yet Marie—Green & Burnett—Lorette—Maureen & Englin.

Henderson's (First Half)—Autumn Trio—Frances Arms—Lillian Walker Co.—Bob Salle Co.—Tuscano Bros. (Second Half)—Brent Hayes—Furman & Nash—Gilfoyle & Lange—Bobby Randall—Bally Hoo Trio.

ALLENTOWN

(First Half)—Gardner's Maniacs—Mumford & Stanley—Pierce & Goff—Jones & Jones—Brown & Bath Girls. (Second Half)—Fridkin & Rhoda—Holly & Lee—Love Nest—Howard & Lewis—Billy Bouncer Circus.

AMSTERDAM

(First Half)—Great Johnson—Barrett & Farnum—Dewey & Rogers—Leo Beers—Century Girls. (Second Half)—LeVine & Walters—Sargent & Marvin—Rudell & Dunigan—Belle Montrose—Star's Records.

BOSTON

Boston—Daly, Mack & Daly—Barry Whiteledge—Josephine & Hennings—Oscar Lorraine—Niobe.

Scollay Square—Morton Jewell Troupe—Margaret Padula—Geo. Alexander Co.—Hilton & Norton—Babe Barbour Boys.

Washington St.—Laurie Devine Co.—Arthur & Leah Bell—Ed. Lee Wrothe Co.—Margaret Young—Creole Cocktail.

Howard (First Half)—El Cleve—Portia Sisters. (Second Half)—Berlo Girls.

BROCKTON

(First Half)—Markel & Gay—Jean LaCross—Ames & Winthrop. (Second Half)—Anna Francis—Conley & Francis—Swor Bros.—Coradini's Animals.

BINGHAMTON

(First Half)—Ethel Parker Boys—Newell & Most—Hans Robert Co.—Carson & Willard—Montague Love—Steed's Septette. (Second Half)—Hope's Sisters—Holmes & Holliston—Tom & D. Ward.

BROWNSVILLE

(Second Half)—Gilbert & Arnette—Lutes Bros.—Mary Warren—Arthur Miller Girls.

BANGOR

(Second Half)—Alfred Demore—Lambert Bros.—Hilton & Norton—Morris Marcella—Ulis & Lee—Pielert Schofield.

CAMBRIDGE

(First Half)—Cook, Mortimer & Harvey—Howard & Ross—Bert Fitzgibbons—Jay Velie Girls. (Second Half)—Jack Norton Co.—Donovan & Lee—The Kitaros.

CLARKSBURG

(First Half)—Jesle Southerland—Ray & Davis—Lillian Gonne Co. (Second Half)—Besthof & Manon—Case & Mayne—Russell's Minstrels.

CANTON

Chad & Monte Huber—Kennedy Bros.—Murray Leslie Girls—Kennedy Bros.—Nola St. Clair Co.—Casey & Warren—Cynko & Kynac.

CHESTER

(First Half)—Pinkie Seven Little Sweethearts—Howard & Adler—Johnson, Baker & J. (Second Half)—Barbette—McCoy & Walton—Bobbe & Nolson—Chas. Ahearn Co.

EASTON

(First Half)—Fridkin & Rhoda—Holly & Lee—Love Nest—Howard & Lewis—Billy Bouncer Circus. (Second Half)—Gardner Maniacs—Mumford & Stanley—Pierce & Goff—Jones & Jones—Brown & Bath, Girls.

ELMIRA

(First Half)—White Bros.—Foster & Joyce—Tom & Billy Ward—Holmes & Holliston—Stars Record—Selbini & Grovini. (Second Half)—Hans Robert Co.—Montague Love—Ethel Parker & Boys.

FALL RIVER

(First Half)—Mycoff & Vanity—Dunbam & Williams—Jack Norton Co.—The Kitaros. (Second Half)—John & Nellis Olms—Ames & Winthrop—Wm. Hallen—Toney & George.

GREENSBURG

(First Half)—Lutes Bros.—Gilbert & Arnete—Sampson & Douglas—Arthur Millar Girls. (Second Half)—Dreams—Corinne Arbuckle.

GLOVERSVILLE

(Second Half)—Evelyn & Maybell Rose—Arthur Finn Co.—Rivoli—Carson & Willard—Steed's Septette.

HAZLETON

(First Half)—Prince Sherji—Reed & Selman—Cecile Weston Co.—Welch, Mealy & Montrose. (Second Half)—Grant & Wallace—Chapman & Ring—Walter Kaufman—Donna Darling & Boys.

HARRISBURG

(First Half)—Ballies Duo—Mello-Funs Four—Gertrude Barnes—Mullen & Francis—Comebacks. (Second Half)—Bert & Lottie Walton—Pierce & Ryan.

(Continued on page 25)

French Chappie and American Girl

AMOROS & JANET

"MON CHAPEAU"

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COLUMBIA ISSUES NOTICE

The Columbia Graphophone Company, is issuing to the holders of Certificates of Deposit for Five-Year Eight Per Cent Gold Notes of Columbia Graphophone Company, the following notice which comes from the Five-Year Eight Per Cent Gold Notes Committee, it says:

Notice is hereby given that the Committee constituted under the agreement dated February 2, 1922 (hereinafter called the Deposit Agreement), has amended said agreement so as expressly to confer upon the Committee authority to deposit with the New York Trust Company as Depositary under a certain Plan and Agreement with Respect to Indebtedness of Columbia Graphophone Manufacturing Company, dated April 6, 1922, all of the Five-Year Eight Per Cent Gold Notes which have been deposited or which may hereafter be deposited under said Deposit Agreement, and by so doing to make the respective holders of Certificates of Deposit for such Five-Year Eight Per Cent Gold Notes parties to said Plan and Agreement, dated April 6, 1922.

The said amendment of the Deposit Agreement, together with a copy of the said Plan and Agreement, has been lodged with Guaranty Trust Company of New York as Depositary, and the first publication of notice thereof is being made on April 12, 1922.

The Deposit Agreement, a copy of which is on file and may be examined at the office of Guaranty Trust Company of New York, No. 140 Broadway, New York City, provides that

"If within thirty days from the date of the first publication of such notice the registered holders of Certificates of Deposit representing as much as twenty-five per cent. in principal amount of the deposited notes file with the Depositary written notice that they disapprove such amendment of this Agreement, then such amendment shall not become effective; otherwise all depositors shall be irrevocably bound and concluded by all such amendments, whether or not they receive actual notice of such amendments or the lodging thereof."

Dated New York City, April 11, 1922.

Harold Stanley, Chairman,
G. Hermann Kinnicutt,
Bayard Dominick,
Arthur W. Butler,
Committee.

Charles H. Plattner, Secretary,
140 Broadway, New York City.

Root, Clark, Buckner & Howland,
Counsel,
31 Nassau Street, New York City.

LENZBERG TO MAKE RECORDS

Julius Lenzberg, musical director at the Riverside Theatre and also at the Ziegfeld Roof until it closed, has signed to record for the Genett Record Company, for which firm he will make a series of records shortly. Mr. Lenzberg and his orchestra also record for the Okeh and Paramount records.

"Stealing" and "Virginia Blues" were among the songs made last week by Lenzberg, the former on the Okeh and the latter on the Paramount.

ROLLS AND RECORDS

CAMEO HAS BIG LIST

The Cameo Record Corporation have listed for May release so far, eight double faced records, which brings their total number of releases to 22 disks.

The corporation's Framingham factory under the management of George L. Fenell is expected to be on a capacity pressing basis in about ten days. The present list of May releases contains: 214, "Pick Me Up and Lay Me Down in Dear Old Dixieland," "By the Sapphire Sea"; 215 (Waltz), "Swanee River Moon," "California" (Fox-Trot); 216, "Georgia," "Don't Leave Me Mammy;" 217, "Cutie," "While Miami Dreams;" 218, "Cuddle Up Plues," "My Honey's Lovin' Arms;" 219, "Waikiki," "Every Day Medley;" 221, "Some Sunny Day," "Honey Lou;" 222, "Pittsburgh, Pa," "Mister Gallagher Mister Shean" (Comedy Songs).

More numbers for the May list are expected to be released later.

SEXTETTE MAKING RECORDS

"The Mardi Gras Sextette," featured with the act "The Spirit of Mardi Gras," which played the Orpheum time and finished a route of the Keith time last week in Norfolk, Va., has been engaged to make five records.

Two of these, "The Black Eyed Blues" and "The Boot Black Blues," will be for the Okeh Company, while the other three, which are "Sing-a-Loo," "Rosa Posa," and "The Boot Black Blues," will be done for the Jennett Records, which is owned and controlled by the Star Piano Company.

The "Boot Black Blues" is an original number and will be a feature of the records.

SWEATMAN WITH VOCALION

Wilbur Sweatmen, the "Clarinet King," and his fifteen-piece orchestra now playing the Keith circuit have been signed to make a series of novelty records for the Vocalion Company.

In a speech he made last week, Sweatman claimed credit for having made the first so-called jazz records which he said was ten years ago, when he recorded with the trombone and cornet, as well as banjo, and saxophone. His statements he said are backed up by the Columbia and other record companies.

BLAKELY SIGNS WITH REGAL

Scott Blakely; tenor, has been signed by the Regal Record Company as one of their artists, specializing on character songs, particularly Scotch. He formerly did concert work, and is well-known in such circles.

His first records for the Regals are: (9221) "I Love a Lassie," "Roamin' in the Gloaming," both in the May lists. The Regal Gallagher and Shean records which were the first to be out are still selling in tremendous quantities.

SHIPPING FROM SCRANTON

The Emerson Phonograph Company are now shipping their Emerson Records from Scranton, Pa., where one of their pressing plants is situated. They formerly billed their records from New York City. Shipping from Scranton, in the past few days that it has been done, has already shown a considerable saving of time and is expected to facilitate all shipments to dealers and jobbers both in the West and South.

The Emerson Company have made a special release of a Mister Gallagher and Shean record (10529).

OKEH STORES ROBBED

Two stores handling Okeh records were robbed last week by burglars who evidently want to continue enjoying the records, though they have not the money to buy them. The "Sinn Fein Department Store," of No. 415 West 42nd street, T. J. Joyce, proprietor, was entered by thieves, who broke into the rear of the store and stole 100 choice Okeh selections, including some by Gerald Griffin, John McCormick and Frank Kennedy. Another shop burglarized was the Plaza Sport Shop, of No. 1082 Second avenue, where the entire stock of Okeh records and a few cameras were stolen.

SHIDDELL WITH GENERAL

E. B. Shiddell, formerly with the E. B. Shiddell company of Boston, and for the past fifteen years connected with the Talking Machine Industry in various capacities, has been appointed manager of the New York Distributing Division of the General Phonograph Co., Inc., which branch of the General is being moved from its present quarters at 25 West 45th street to 15 West 18th street.

The new location for the distribution of Okeh, Odeon and Fonotipia records for the Metropolitan trade, has much better shipping facilities, and is also more accessible to visiting dealers, the 18th street address being within easy reach of all city transit lines as well as Brooklyn and Jersey tubes.

COL. RELEASES DEIRO RECORD

The Columbia Graphaphone Company have made a special release of "Thrills," "Stars," (A3580) both accordeon solos by Deiro, which will be out on May 10th.

Gus Van and Joe Schenk Columbia artists are in town and are spending considerable time at the Columbia laboratories recording a new series of songs.

U. S. RELEASES THREE

The U. S. Music Company have made a special release of three U. S. word rolls, one of the numbers being a new blues number, a typical Southern negro song entitled, "Fowler Twist," played by James B. Johnson. The other numbers are: "Out of the Shadows," a ballad, played by Betty Moore, and "You Left Me Alone on the Sea of Love," ballad.

NEW TALKING MACHINE

James T. Sibley has invented a new talking machine whereby a person does not have to take the needle off when the record comes to an end. Sibley gave a demonstration and test last week at the offices of the U. S. E. Corporation, at No. 7 West 61st street, which met with success.

The machine is run by six dry cells and the same batteries furnish it with self-starting energy. The machine will run for five days without stopping. Some electrical experts intimated that they could not believe the six cells could do the work—hence the test.

Extreme persistence and automatic action, however, are by no means the only features of the machine. When the end of a record is reached another automatic gadget lifts the needle arm and swings it back to starting position. This will cut off the current, if it is so desired, or if your ear would be delighted by a little more of the same, all that is necessary is to set in advance a pointer on a dial and the machine will repeat up to six times. Or, suppose that during the course of a record you wish to hear a certain phase over again. In that case you press a button and the intelligent arm lifts itself up, moves the needle back and resumes the march at the place where it was when the button registered curiosity. All this the makers expect to sell at the same price as ordinary phonographs, and if great numbers of South Sea Islanders do not buy this self-starting, self-winding, self-setting and self-stopping wonder they will no longer be able to say that they are the foremost exponents of life without labor.

BOOSTING COLUMBIA RECORDS

Columbia records are being given a great boost by Ray Miller and his Black and White Melody Boys, who are playing return engagements at different Fox theatres in and around New York City. One of the stunts done by Miller's orchestra is to have a phonograph play one of the Columbia records they have made, on the stage, and then play the same selection by the orchestra with the same novelty and other effects, etc. The stunt is proving immensely popular with the audience this week at the Academy of Music.

MONACO WRITING AGAIN

Jimamy Monaco has written a new waltz instrumental number entitled "Panorama Bay," which he has placed with Stark and Cowan.

CARLIN'S RESORT OPENS

Carlin's World's Model Amusement Resort in Baltimore, Md., opened for the season on April 15. Among the attractions announced are a summer Grand Opera season, under the personal direction of Impresario George De Feo, presenting a repertoire of eighten operas by well-known artists; a mid-summer Gilbert and Sullivan Light Opera Revival, under the direction of John Pollock; a season of Ernie Young's Refined Musical Revues, directed by Mr. Young.

CHICAGO VAUDEVILLE SHOWS

CHATEAU

(Last Half)

Reviewing a performance from one of the Chateau's trick boxes is a rather difficult feat. It means a stiff neck and writer's cramps when one completes the task. However on Friday evening the Chateau held a capacity house. The program was up to the usual standard and entertaining throughout.

De Witt Young and Sister, a juggling offering, started. De Witt is a clever fellow with the hoops, discs and other juggling paraphernalia and "Sis" is a cute little girlie that would look much better if she would but permit a small smile to enlighten her features every so often. She may not like the work of juggling, but why let the audience in on the "inside dope." The act is neatly dressed in black and white and went over splendidly in the early position.

Then there came a long stage wait, but through the courtesy of the orchestra, the time was shortened. The musicians played a few airs and then the third act was introduced. Bob Millikin was billed for "No. 2," but it is said that he did not like the position and failed to appear for the early spot, arriving in time for "No. 4," but not being permitted to appear.

Felix Rice's "Rice Pudding," a miniature revue, practically started proceedings again. The cast is composed of four juvenile entertainers with a man in the guise of pianist. One of the male juveniles possesses a beautiful voice and received appreciative returns on two ballads offered. The two girls evidently were suffering from severe colds. One of them is an exceptionally clever dancer and she won out to individual returns throughout her capable steps. The violinist made a good impression, but failed to warm up to his audience. He should come in closer to his audience and not relax a bit. While playing he appeared as stiff as a statue. The offering, while a snappy one, lacks modern songs. The numbers in use are ready for the discard.

Zelda Santley, billed as "Little Miss Everybody," scored the hit of the program. Miss Santley possesses a wonderful personality and her impression of Nan Halperin, Belle Baker, Pat Rooney and other stage celebrities, were truly and artistically given. Her own impression of "Mon Homme," is a classic. Several changes of pretty costumes set the act off splendidly and sent Miss Santley away with the hit bunting safely tucked in her possession.

"Dr. Pauline, the eminent French Scientist," held over from the first portion of the week, proved a rather strong drawing magnet. He opened with a short introductory speech, explaining that his work is not due to hypnotic powers, but merely a few experiments in concentration. He offered the old "chestnut," that of permitting a member of the audience to come upon the stage and stretched him between two chairs, permitting four men to stand upon the rigid body. The outstanding impression is that Pauline is a showman to his very finger tips. The act is interesting and does not lag. There is no stalling. It held the audience interested as well as amused.—H. F. R.

AMERICAN

(Last Half)

The program displayed Thursday evening was a medium affair with a big flash attraction carrying more people than it can actually support. It is called La Petite Revue, and is offered in five scenes. It is one of those girlie attractions but is badly in need of some real live talent to put it over in the fashion that an offering of its kind should. The scenic effects are truly beautiful, but scenery does not constitute a girl act.

The Crawfords introduced a man and woman who accomplished wire walking, trapeze tricks, juggling and tumbling. A bit of balancing was also offered. The woman in the act is a mere ornament, but she is splendid to look upon and fills in nicely. The man carries the bulk of the work and executes his various tricks in showmanship style.

The Washington Trio offered pleasing comedy singing and talking that hit home with their audience. The act is comprised of two men and a woman. All display individual cleverness and their harmony singing is one of their most valuable assets. It was especially good and worthy of mention.

Maley and O'Brien, a double wop act, offered some breezy talk about a washing machine that secured an abundance of laughter. Their chatter is original throughout and is well handled. Out at the American the audience laughed at Maley and O'Brien continually and any other audience in an other house will enjoy them just as well.

La Petite Revue occupied this position.

Eddie Cassidy, with a brilliant line of material, some new and some old, had his audience in a great frame of mind from the very start. He extracted plenty of laughs and set himself in solid until his finish when his "red fire" recitation left a bad taste in the mouths of his listeners and practically killed the wonderful impression he had made early in his offering. However, an adjustment will be beneficial.

Rossow's Midgets, two tiny entertainers, closed with a very pleasing specialty, wherein they give bits of strong arm work, heavyweight lifting and wind up with a box bout that held intense interest. It is one of those novelty closers that will please anywhere.—H. F. R.

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KEDZIE

(Last Half)

Jimmie Duffy, who just recently deserted "The Ziegfeld Frolics," after considerable squabbling with the management, appeared in the program for this part of the week as the headliner. Duffy offered his former vaudeville vehicle, entitled "Horrors of 1922." However, the offering seemed too far advanced for a family audience, and most of the material flew over the heads of the ticket purchasers and out the door to Madison street, where it was lost in the breezy ozone that flittered by. To a modern "big time" audience, Duffy and his company would have been a scream. The situations are truly funny and appropriate scenery and excellent support are his. In a "regular" house the comedian would have very little difficulty in getting over.

The Le Roy Brothers with a well executed series of hand to hand balancing tricks, started proceedings neatly and put their novelty over for much applause.

Earl and Edwards were the legitimate hit of the program. The boys offer a talking act that bubbles over with good wholesome comedy and in spots "hocum" is used, but it is used in such a manner that it gets over big. Their material is sure fire and laugh winners. They have a number of good punch gags that hit the audience a solar plexus blow that had them laughing long after the boys had departed.

Jack Trainor and Company in a comedy playlet entitled "Help Wanted," enacted by a cast of six, had no trouble whatsoever in amusing the audience. The cast handled their lines neatly and sent the offering over to appreciative returns.

Jimmie Dunn with personality in abundance, a neat appearance and a splendid singing voice, not forgetting a line of bright talk, kept the house in good humor and proved himself capable of holding down the next to closing position.

Jimmie Duffy and Co. closed the show holding the position nicely and keeping the audience seated until the finale.—H. F. R.

LINCOLN

(Last Half)

Friday night at the second performance there were many vacant seats noticeable. The program, however, gave satisfaction and proved a speedy assortment of vaudevillians.

Jack and Jessie Gibson, a unicycle riding turn, opened. They proved up to the average of acts of its calibre, landing a number of good hands on individual tricks. Their routine of cross fire gagging netted laughter.

Johnson and Pearson (colored) offered popular singing and some excellent dancing. One of the boys plays a piano fairly well, but both fell rather short on their singing. Their dancing won out neatly and more of this would strengthen the act considerably.

Follette, Pearl & Wicks, two men and a woman, offered rehashed burleque bits that seemed to amuse the audience at this house. They closed with a singing finish that sent them away to fair returns.

Ed Janis' Revue, two men and three women, constituted the "flash" of the bill. It is a dance offering that gave entire satisfaction and was pleasing throughout. Janis is a clever eccentric stepper, who offers a number of original steps and offers them well. A male pianist plays well and tried exceedingly hard to hold up his individual part of the act. The act was a bit handicapped, due to the orchestra missing cues continually.

Zuhn & Dries with a sure fire line hit the Lincolnites right smack between the optics. The boys had very little difficulty in claiming the hit honors; in fact it was never disputed. It was there to be had and the boys possessing the knowledge of how to go and get it— went out after it and landed. They were a deserving hit.

Mme Jean Berzac's Circus closed with a series of pony tricks that proved interesting in the last position. The offering is a good closing attraction for the outlying family houses.—H. F. R.

MORAK SISTERS

Theatre—58*th Street.*
Style—*Wire and iron jaw.*
Time—*Eight minutes.*
Setting—*"Full."*

This is a circus team that opens with being discovered on stage in an iron jaw position hanging from a rigging in the flies. The stage is set with a tight wire on which one of the girls does a short and ordinary routine, following the iron jaw opening.

Following this, the rigging is let down again, and both girls are drawn to the top of the stage for another routine. A fair solo skirt dance follows this and as a finish one of the girls does a few runs on the wire while her partner does a few kicks while hanging by her teeth. They are assisted by a man who handles their props.

It is strictly a small time act.—E. H.

NEW ACTS AND REAPPEARANCES

SPENCER CHARTERS & CO.

Theatre—*23rd Street.*
Style—*Sketch.*
Time—*Sixteen minutes.*
Setting—*Interior.*

At the opening of the act the stage is dark. Two shots are heard off stage, and a man enters (Charters), saying "What's all the shooting for." A knock is heard at the door, and after debating with himself for several minutes he finally opens the door and a woman makes her entrance. By this time the lights are up, and she explains that she is the sweetheart of the master of the house and that he has left his home in New York to come up there for "no good purpose." Another knock is heard at the door, and the man refusing to open it finds that the intruder has a key that lets him in and discovers it is the master of the house. The woman comes on and after some dialogue the man (master) attempts to enter one of the rooms. The servant begs him not to open the door as something is concealed in the room. He insists and it is finally opened and many cases of liquor are seen. They argue as to whom the stuff belongs, each of the two men claiming it, when an approaching sleigh is heard and a third man enters who is thought to be a Revenue Officer, but who also is a bootlegger. Acting on orders of the supposed "Officer" the two men and woman take their departure, but the servant (Charters) sneaks back, and after a bit of "shooting up," between himself and the "Officer," in which the latter makes his exit, Charters is left alone with his treasure.

Charters holds up the comedy end of the act with his character of the "boob," and received plenty of laughs. He is assisted by a good supporting cast. The act gets plenty of laughs, and is a vehicle that should be able to play the better class houses and meet with success.

Charters' role is similar to the one he played in the George M. Cohan production of "The Tavern" last season. Charters scored a big hit in the piece and duplicates it in his vaudeville offering. S. H. M.

WORLD REVUE AT GARDEN

CHICAGO, Ill., Apr. 17.—The second edition of "The Whirl of the World Revue" made its appearance at Terrace Garden on Monday night. The first revue, which opened last week, was a disastrous affair. Among the principals in the second edition are Elsie Cole, Ted Cornell, Del Estes, Lew Jenkins, Frankie Klaussen and George F. Flint. Fred Tavers' Orchestra is one of the features of the new revue.

MAKER AND REDFORD

Theatre—*Regent.*
Style—*Novelty.*
Time—*Thirteen minutes.*
Setting—*Special.*

There is no plot to this act, and it is very short, but what there is of it is pleasing, and, although not a show stopper, should do well on the larger circuits.

The man, in dress suit, wearing the cap and gown of a college graduate, entered, and took a lot of time in singing the introduction. The girl, also attired in a similar garb, came on following this introduction, and had a little spat about the grand march, and why the young man in question did not march with her. It all comes out at once that the boy did not graduate. Therefore, the cap and gown was out of place, and not supposed to be worn.

There followed a great deal of singing by the man, and some fine high kick routines of dancing by the girl, who, by the way, was exceedingly good looking, and the act closed, after thirteen minutes, to a fair hand. The act is high class, and should do better in the larger houses. If the man were to sing less, and get some good material instead of using time worn "joue de mots," his work would please more of the audience. The girl was fine. D. S. B.

JACK GOLDIE

Theatre—*5th Avenue.*
Style—*Singing and talking.*
Time—12 *minutes.*
Setting—*In "One."*

This man works in blackface. When he makes his entrance he is attired in a long fur coat. He opens with a popular comedy number that gave way to some talk, which discloses the reason for the coat, which is the fact that he has been informed that the audience is rather cold and he uses the coat for protection. However he eventually removes the "fur piece," and goes into a routine of comedy talk that gets him some laughs. This is followed with an operatic burlesque, and he closes whistling an operatic medley.

His whistling is good and he has a pleasing voice, but here and there throughout his talk he has some old gags that might be removed. The act is a good number two offering for the three a day houses. S. H. M.

MORRISON DOING NEW ONE

Lee Morrison is to do a new play, the title of which has not been announced. Clifford Brooke will stage it. The show will open the latter part of this month.

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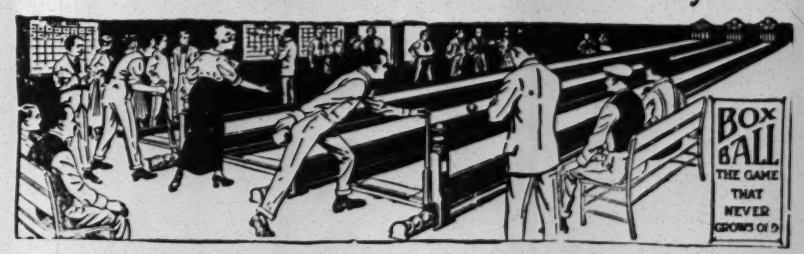

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Willie Smith—Hargey & Grace—Farrell & Owen—Challis & Cortay—Gears Fantasy Revue.

ITHACA
(Second Half)—White Bros.—Foster & Joyce—Stars Record—Newel & Most.

JOHNSTOWN-PITTSBURG
Fields & Fink—Walsh & Edwards—Bazazian White—Paul Hill Co.—Booth & Nina.

PITTSBURG-JOHNSTOWN
Howard & Sadler—Baxley & Porter—Gladys Delmar Boys—Edna Bennett—Porter & White.

JERSEY CITY
(First Half)—Al Shayne—Monarch Comedy Four—Yost & Shaw—Green & LaFell—Man Traveling & Riviera—Sig. Franz Troupe. (Second Half)—Eight Blue Demons—Jo Jo & Harrison—Long & Cotton—Clifton & DeRex.

LANCASTER
(First Half)—Valentine Vox—Morgan & Moran—Donn's Darling & Boys. (Second Half)—Frank Ward—Mullen & Francis—Welch, Mealy & Montrose.

LEWISTON
(First Half)—Lambert Bros.—Morris & Marcella—Hal Johnson Co.—Ulis & Lee—Pielert & Schofield. (Second Half)—Tenny & Allen—Howard & Halene.

LAWRENCE
(First Half)—Coradini's Animals—Conley & Francis—Dave Roth—Swor Bros.—Lovenberg Sisters, Neary. (Second Half)—Darrell Bros.—Kay Neilan—Bert Fitzgibbons—Geo. Reed Girls.

LYNN
(First Half)—George Reid Girls—Charles Harrison Co.—Wm. Hallen—Lightner Sisters Co. (Second Half)—Adelaide Bell—Howard & Ross—Texas Comedy Four.

MANCHESTER
(First Half)—Montambo & Nad—Jim & Betty Page—Kernan Cripps—Texas Comedy Four. (Second Half)—Mykoff & Vanity—Dunham & Williams—Dave Roth—Cook, Mortimer & Havey.

MIDDLETOWN
(First Half)—Dolly's Pets—Wardells & LaCoste—Milloy & Cowell—Phil Adams Co.—Three Martells. (Second Half)—Rivoli—Mack & Stanton.

MCKEESPORT
(Second Half)—Wright & Gayman—Ackaland & Mae—Samarof & Sonia—Sampson & Douglas—Three Victors.

MONTREAL
Miller Girls—Princess Wahletka—Byron & Haig—Larry Harkins Co.—Mack & Lande—Coogan & Casey.

NORWICH
(First Half)—Al Jerome—Pay & Milinda—Dunham & O'Malley—Wm. O'Clare Co. (Second Half)—Martell & West—Will Evans—Shelby Trio—Devine & Williams—Leona Hall's Revue.

NO. ADAMS
(Second Haf)—Eugene & Finey—Harvey & Grace—Davis & Welker.

NEW LONDON
(First Half)—Martell & West—Devine & Williams—Lowe, Feeley & Stella—Edwards & Patricia. (Second Half)—Giers, Dorf Sisters & Band—A Night in Paris—Levelle & Weber—Toyland—Parisian Trio.

NEW BRITAIN
(First Half)—A Night in Paris—Leona Downe—Will Evans—Shelby Trio. (Second Half)—Gale, Wendell—Eldridge, Barlowe & E.—Farrell Trio—Hedley Trio.

NEW BEDFORD
Jeanne LaCrosse—Charles Harrison Co.—Lightner Sisters Co.

PITTSBURG
Tom & Addie Leo—Tresdo Four—Singer Girls—Three Macks—Whitney's Doll Revue—Talbot & Myers—Novelty Perretos.

PHILADELPHIA
Wm. Penn (First Half)—Barbette—McCant & Walton—Bube & Nelson—Chas. Ahearn Co. (Second Half)—Pinkie—Howard & Sadler—Seven Little Sweethearts—Pressler & Klass—Johnson, Baker & Johnson.
Girard (First Half)—Edwards & Edwards—Faden Trio—Pierce & Ryan. (Second Half)—Clay & Robinson.
Keystone — Wilson, Aubrey Trio — Paramo — Nancy, Boyer Co.—Williams & Taylor—Dorres' Operalogue.

PASSAIC
(First Half)—May Miller Co.—Sylvester & Vance—Leona Hall's Revue—Mack & Stanton—Holly & Lee. (Second Half)—Downey & Claridge—Carey Bannon & Marr—Vera, Burt, Saxi, Holdsworth—Fisher & Gilmore—Four Bell Hops.

PITTSFIELD
(First Half)—John & N. Olms—Farrell & Owry—Anger & Packer—Harvey & Grace—Karolo Bros. (Second Half)—Red Eagle—Lowe, Feeley & Stella—Dunham & O'Malley.

PATERSON
(First Half)—Rice's Surprise Party—Robin's Family. (Second Half)—Flying Colville—Malia Bart Co.—Hawthorne Cook.

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VAUDEVILLE BILLS

(Continued from page 21)

QUEBEC
Dancing Kennedys — Weber Girls — Francis Dougherty—Halking—Coakley & Dunlevy.

READING
(First Half)—Bert & Lottie Walton—R. Oscar Miller—Fisher & Hurst—Fisher & Gilmore—Blackstone. (Second Half)—Mello-Funs—Melodious Six—Lew Cooper—Blackstone.

SUNBURY
(First Half)—Fenwick Girls—Jarrow—Selbini & Grovini. (Second Half)—Port & Delatey—Mellon & Renn—Ross & Mayne.

SARATOGA
Karaolo Bros.—McIntyre & Holcomb.

SO. NORWALK
Al Jerome—Anger & Packer—Leila, Shaw Co.—Bob LaSalle Co.—Giers, Durf Sisters' Band.

SYRACUSE
(First Half)—Mankin—Platt & Dorsey Sisters—Officer Hyman—J. J. Clifford—Bernard & Meyers—Romas Tp. (Second Half)—Great Johnson—Barrett & Farnum—Lone Star Four—Berrick & Hart—Singer & D. Dolls.

TORONTO
Cleo Gascoigne—Lads & Lassies & Wyatts—Menetti & Sidelli—Great Leon—McGrath & Deeds.

UTICA
(First Half)—Hope Sisters—McIntyre & Holcomb—Berrick & Hart—Swift & Kelly—Four Bell Hops. (Second Half)—Bernard & Meyers—Mankin.

WHEELING
(First Half)—Wright & Gayman—Besthof & Manon—Russell's Minstrels—Case & Mayne—Three Victors. (Second Half)—Jessie Southerland—Ray & Davis—Lillian Ganne.

W. HOBOKEN
(First Half)—Brent Hayes—Russo & Costello—Harvey & DeVora Co.—Avon Comedy Four—The Weldonus. (Second Half)—May Miller Co.—Carney & Carr—Avon Comedy Four—Tuscano Bros.

YORK
(First Half)—Melodious Six—Lew Cooper—Josie Heather Co.—Bronson & Edwards. (Second Half)—Ballies Duo—Fisher & Hurst—Morgan & Moran—Comebacks.

POLI CIRCUIT
Week of April 17, 1922

BRIDGEPORT
Poli's (First Half)—McCarton & Marrene—Kids—Hanson & Burton Sisters—Leightelle & Coffman—Yes, My Dear. (Second Half)—Geo. & M. Levere—Paul Nolan & Co.—Miller & Anthony—John Steel—Gevene Troupe.
Plaza (First Half)—Stanley & Dorman—Irene—Crane, May & Crane—Yip Yip Yaphankers. (Second Half)—Martin & Jahrl—Wild & Sadlig—Shireen.

HARTFORD
Capitol (First Half)—Martin & Jahrl—Jeannette Childs—Male Lucille—Robinson & Pierce—Jungle Jazz—Barnes & Wormsley. (Second Half)—The Cromwells—Knowles & Hurst—Stephens & Hollister—Jean Sothern—Adolphus—Jas. K. Watson.

NEW HAVEN
Bijou (First Half)—Ray LaFrance—Wild & Sadalia—Stephens & Hollister—Tabor & Green—Adolphus & Co. (Second Half)—Kids—Hanson & Burton Sisters—Crane, May & Crane—Stolen Kisses.
Palace (First Half)—Geo. & Mae Lefevre—Paul Nolan Co.—Lemaire & Hayes—Harry Mayo—Shadowland. (Second Half)—McCarton & Marrone—Fargo & White—Jay Velie Girls—Barnes & Wormsley.

SCRANTON
Poli's (First Half)—Melnotte Duo—Man Off the Ice Wagon—Chapman & Ring—Follis & LeRoy—Gold Diggers of 1922—Lewis & Rogers—Four Readings. (Second Half)—Three Ander Girls—Mack & Lee—Bronson & Edwards—Greenlee & Drayton—Brown & Barrows—Brady & Mahoney—Melodyland.

SPRINGFIELD
Palace (First Half)—Hanlon & Clifton—Davis & Walker—Kirk & Harris—John Steel—Cevene Troupe. (Second Half)—Sankus & Sylvers—Duffy & Keller—Flashes Revue—Harry Mayo—Wood's Comedy Circus.

WILKES-BARRE
Poli's (First Half)—Three Ander Girls—Greenlee & Drayton—Brown & Barrows—Brady & Mahoney—Melodyland. (Second Half)—Follis & LeRoy—Man Off Ice Wagon—Gold Diggers of 1922—Lewis & Rogers—Four Readings.

WATERBURY
Palace (First Half)—The Cromwells—Knowles & White—Stolen Kisses—Helen Moretti—Duffy & Keller—Jos. K. Watson—Wood's Comedy Circus. (Second Half)—Ray LaFrance—Jeannette Childs—Ketch & Wilma—Leightelle & Coffman—Redmond & Wells—Yes, My Dear.

WORCESTER
Poli's (First Half)—Sankus & Sylvers—Fargo & White—Jean Sothern—Redmond & Wells—Flashes Revue. (Second Half)—Hanlon & Clifton—Irene—Jungle Jazz—Robinson & Pierce—Shadowland.
Plaza (First Half)—Toyland—Ketch & Wilma—Miller & Anthony—Shireen. (Second Half)—Stanley & Doman—Jim & B. Page—Kirk & Harris.

W. V. M. A.

CHICAGO
Kedzie (First Half)—Frank & Clara Latour—Ben Meroff—Dooley & Storey—Brady & Mahoney—Four Lamys. (Second Half)—Sonia Meroff—Ed. & May Ernie—Billy Arlington & Co.—Ross, Wuse & Co.—Hayatake Japs.
Empress Theatre (First Half)—Four Sheer Ups—Post & Gibson—Hamlin & Mack—Colvin & Wood—Monroe & Grant. (Second Half)—Jas. Reagan & Co.—The Rozellas—Schlictl's Manikins—Nihla.
Lincoln Hippodrome (First Half)—Flirtation. (Second Half)—Dooley & Storey—Kellam & Odare.
American (First Half)—Schictl's Wonderettes—Kellam & Odare—Winton Bros.

ATCHISON, KAN.
Orpheum—Clifford & Bothwell—Parks & Clayton—Eileen & Stone—Rose & Schaffner—Wills, Gilbert & Co.

ALTON
Hippodrome (First Half)—Harry Haw & Sisters—Knights Roosters. (Second Half)—Roach & McCurdy—Robbie Gordonne.

BELVIDERE, ILL.
Apollo—Thelma—Fred Hagen & Co.—Tile & Tide.

BARTLESVILLE, OKLA.
Odeon (First Half)—La France Brothers—Barber & Jackson—Bobby Van Horn—Napanees.

BLOOMINGTON
Majestic (First Half)—Buddy Walton. (Second Half)—Max Bloom & Alice Sher—Winton Bros.

CHAMPAIGN
Orpheum (First Half)—Brown, Gardner & Trahan—Greene & Parker.

CENTRALIA, ILL.
Grand Theatre (First Half)—Dougal & Leary—Gruett, Kramer & Gruett—Conn & Hart. (Second Half)—Lane & Harper—Hugh Johnston—Knights Roosters.

DAVENPORT
Columbia (First Half)—Bert Lewis. (Second Half)—Perle, Frank—Clark & Bergman—Morris & Campbell.

DUBUQUE, IA.
Majestic—Tile & Tide—Devoy & Bayton—Kinkaid Kitties—Cleveland & Dowry.

ELGIN
Rialto (First Half)—Hayatake Bros.—Renee Robert's Revue. (Second Half)—Flirtation.

EDWARDSVILLE, ILL.
Wildey—Hector—Jack George Duo—Sterlings.

FORT SMITH, ARK.
Joie—Hanaka Japs—Francis & Day—Twyman & Vincent—Trip to Hitland.

FREEPORT, ILL.
Lindo—Austin & Delaney.

GRAND ISLAND, NEB.
Majestic (First Half)—Claude Austin—Monroe & Grattan—Brown's Symphony Five. (Second Half)—Stone & Hollo—George Hall—Six Anderson Sisters.

HASTINGS, NEB.
Empress—Stone & Hall—George Hall—Six Anderson Sisters.

JOLIET
Orpheum (First Half)—Cliff, Nazarro & Girls—Perle, Frank—Nat. Nazarro & Co. (Second Half)—Lohse & Sterling—Neil McKinley—Renee Robert's Revue.

JOPLIN, MO.
Electric (First Half)—Clayton & Clayton—Variety Four. (Second Half)—Rose & Thorn—Jennier Brothers.

KANSAS CITY, MO.
Globe (First Half)—Fisher & Smith—Michael Emmett & Co.—Harrison & Darling—Torelli's Comedy Circus. (Second Half)—Aldine & Wright—Jimmy & Gladys Guilfoyle—Gardner & Revere.

LINCOLN, NEB.
Liberty (First Half)—Aldine & Wright—Melva Sisters—Four Jacks and a Queen—George Hall—Frear, Baggott & Frear. (Second Half)—Jean Gibson & Co.—Johnny Coulon—Fred Lewis—Dress Rehearsal.

NORFOLK, NEB.
Auditorium (First Half)—Melva Sisters—Laurence Johnston—Four Jacks and a Queen. (Second Half)—Stone & Hollo—George Hall—Six Anderson Sisters.

OKLAHOMA CITY, OKLA.
Orpheum (First Half)—Frank & Ethel Carmen—Cook & Rosevere—Lou & Jean Archer—Barclay & Chain—Anderson & Yvel. (Second Half)—McDonald Trio—Margaret Ford—A Dress Rehearsal—Marshall Montgomery—Tarzan.

OKMULGEE, OKLA.
Orpheum (First Half)—Jennier Brothers—Bobby Van Horn—Napanees. (Second Half)—Variety Four—Barber & Jackson—La France Brothers.

OMAHA, NEB.
Empress (First Half)—Stone & Hollo—Fred Hagen & Co.—Fred Lewis—Six Anderson Sisters. (Second Half)—Melva Sisters—Four Jacks and a Queen—Bert Lewis—Frear, Baggott & Frear.

PEORIA
Orpheum (First Half)—Clark & Bergman—Morris & Campbell—Ritter & Knappe. (Second Half)—Jack Hughes Duo—Billy Beard—Edith Clasper & Boys.

QUINCY
Orpheum (First Half)—Gardner & Aubrey—Grant Gardner—Edith Clasper & Boys. (Second Half)—Moran & Mack.

RACINE, WIS.
Rialto (Sunday)—Fance Follies. (Second Half)—Cliff, Nazarro & Co.—Net, Nazarro, Buck & Bubbles—Three White Kuhns—Capt. Bett's Seals.

ST. JOE, MO.
Electric (First Half)—Billy & Edith Devereaux—McRae & Clegg. (Second Half)—Lew Wells—Eileen & Stone.

SIOUX CITY
Orpheum (First Half)—Johnny Coulon—Ward Bros.—A Dress Rehearsal—Ben Bernie. (Second Half)—McRae & Clegg—Pollard.

SPRINGFIELD
Majestic (First Half)—Herron & Arnsman—Lane & Harper—Sternad's Midgets. (Second Half)—Nelson's Catland—Rockwell & Fox.

SOUTH BEND
Orpheum (First Half)—Nada Norraine—Two Rozellas—Billy Arlington & Co. (Second Half)—Three Whirlwinds—Brady & Mahoney—Adler & Ross—Knight and His Knave.

ST. LOUIS, MO.
Columbia (First Half)—Hector—Three Boys—Harry Bond & Co.—Cliff Blanchard. (Second Half)—Harry Haw & Sister—Jack George Duo—Hamlin & Mack—Corn & Hart—Haveman's Animals.

TOPEKA, KAN.
Grand (First Half)—Clifford & Bothwell—Parks & Clayton—Eileen & Stone—Rose & Schaffner—Wills, Gilbert & Co. (Second Half)—Fisher & Smith—Michael Emmett & Co.—Harrison & Darling—Torelli's Comedy Circus.

TULSA, OKLA.
Orpheum (First Half)—McDonald Trio—Margaret Ford—A Dress Rehearsal—Marshall Montgomery—Tarzan. (Second Half)—Frank & Ethel Carmen—Cook & Rosevere—Lou & Jean Archer—Barclay & Chain—Anderson & Yvel.

TERRE HAUTE
Hippodrome (First Half)—Three Whirlwinds—Adler & Ross. (Second Half)—Greene & Parker.

MARCUS LOEW CIRCUIT

NEW YORK CITY
State (First Half)—Leddy & Leddy—Folis & Le Roy—Gordon & Delmar—Clayton & Lennie—Lucille Chalfonte—Smiling Billy Mason—Motton Jewell Troupe. (Second Half)—Mack & Castleton—Chung Hwa Four—Lucille Chalfonte—Bernard & Scarth—Beatrice Morrell Sextette.
American (First Half)—Hill & Quinnell—Carney & Carr—Alf. Ripon—Philbrick & De Voe—Dixieland to Broadway—Cortez & Ryan—Bernard & Scarth—Trovato—Arnold & Florence. (Second Half)—Benton Bros.—Dawson, Lanigan & Covert—Lambert & Fish—Kitty Francis & Co.—Grace Hayes—Middleton & Spellmeyer—Clayton & Lennie—Baggott & Sheldon.
National (First Half)—Grace Ayres & Bro.—Arthur & Lydie Wilson—Marriage vs. Divorce—Friend & Downing—Baggott & Sheldon. (Second Half)—Little Pippifax—Stephens & Brunelle—Broken Mirror—Lew Welch—Gossler & Lusby.
Orpheum (First Half)—Le Fleur & Portia—Mardo & Rome—Dora Hilton & Co.—Middleton & Spellmeyer—Marston & Manley—Sunbeam Follies. (Second Half)—Hubert Dyer & Co.—Marks & Wilson—Thos. P. Jackson & Co.—Frank Terry—In Argentina.
Greeley Square (First Half)—Kennedy & Nelson—Stephens & Brunelle—Marks & Wilson—Thos. P. Jackson—Chung Hwa Four—Dancing Shoes. (Second Half)—Arnold & Florence—Dillon & Milton—Fred Weber & Co.—Bob Ferns & Co.—Marston & Manley—Morton Jewell Troupe.
Delancey Street (First Half)—Anker Trio—Curry & Graham—Bentley, Banks & Gay—State Room 19—Gottler & Fields—Step Lively. (Second Half)—Hill & Quinnell—Doris & Lyons Sisters—Cortez & Ryan—Kibel & Kane—Van & Vernon—At the Party.
Lincoln Square (First Half)—Binns & Grill—Grace Hayes—Fred Weber & Co.—Bigelow & Clinton—At the Party. (Second Half)—Ruge & Rose—Curry & Graham—Marriage vs. Divorce—Demarest & Williams—Ara Sisters.
Victoria (First Half)—Gibson & Price—Lawson, Lanigan & Covert—Choddy & Dot Jennings—Frank Terry—Kitty Francis & Co. (Second Half)—Forrest & Church—Mason & Gwynne—Bentley, Banks & Gay—Vardon & Perry—Will Stanton & Co.

BROOKLYN
Fulton (First Half)—Mack & Castleton—Mason & Gynne—Grey & Byron—Vardon & Perry—Gossler & Lusby. (Second Half)—Anker Trio—Arthur & Lydia Wilson—Luckey & Harris—Bits of Song and Dance.
Metropolitan (First Half)—Forrest & Church—Barry & Layton—Lew Welch—Bits of Song and Dance. (Second Half)—Gibson & Price—Nevins & Gordon—Friend & Downing—Dancing Shoes.
Gates (First Half)—Lamberti—Doris & Lyons Sisters—Bob Ferns & Co.—Lambert & Fish—In Argentina. (Second Half)—Leddy & Leddy—Grey & Byron—Gottler & Fields—Dixieland to Broadway.
Avenue B (First Half)—Flying Henrys—Tess & Ann Carter—Wm. Weston & Co.—Page & Gray—Artistic Trio. (Second Half)—Fletcher & Pasquale—Chrystal & Anderson—Choddy & Dot Jennings—Anthony & Arnold—Twinkling Frolics.

(Continued on page 30)

RAY WALZER HELEN
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MANY RECOVERIES

CHICAGO, Ill., April 10.—The official bulletin of the American Theatrical Hospital announces the recovery of many vaudevillians that have been confined to the institution for the past seven weeks. Anna Montgomery, a member of "Irene," whose life was despaired of a month ago, has fully recovered from an operation for ulcers of the stomach, and has been dismissed. Miss Montgomery has gone to her home, where she will remain the entire summer recuperating.

Bobbie Corday, a member of "The Sugar Plum Company," has been successfully operated upon.

Jessie Withers was operated upon last week and is reported to be doing splendidly.

Thomas Benedict, who suffered a fracture of the leg, is reported to be doing exceedingly well.

Thomas Queen, of Harry Armstrong's Minstrels, is a victim of pneumonia and is confined to the American, under the personal care of Dr. Max Thorek.

Helen Rowles, of Rowles & Gilman, gave birth to a baby girl on Saturday. Mother and infant are reported to be doing well.

Oscar Janet, Violet King and Fred Johnson have been discharged from the institution as fully recovered.

NEW YORK SHOW CHANGES

"Montmartre," which is holding forth at the Belmont Theatre, will move to the Nora Bayes Theatre on April 24. This show is operating on a co-operative basis.

"The Blushing Bride," featuring Cecil Lean and Cleo Mayfield, will move from the Astor to the 44th Street Theatre on April 24, and the "Bronx Express" will open at the Astor on that date.

"Orphans of the Storm," the D. W. Griffith picture, closed at the Apollo and made way for "Lady Bug," which opened Monday night, while "The Charlatan" will open at the Times Square Theatre on April 24, the Houdini picture, "The Man From Beyond," leaving that house on April 22.

George Hoyer, who retired from the stage several years ago will return in a new act entitled "The Fox Chase," a ballet novelty. The act, besides Mr. Hoyer, will consist of four girls.

GOLDIN SEEKS INJUNCTION

In the Supreme Court, last week, Justice Delehanty granted an order to show cause why a temporary injunction should not be issued against the Weiss Brothers' Clarion Photo Plays, Inc., and the Alexander Film Corporation, defendants in a suit being brought by Horace Goldin for an alleged infringement of his illusion "Sawing a Woman in Half," and also known as "Sawing a Woman in Two."

Goldin, through his attorneys, House, Grossman & Vorhause, asserts that he has been producing illusions for the past twenty-five years and that he has shown the act already named in various countries.

The plaintiff alleges that the defendants have produced motion pictures depicting the sawing operation, and that they intend distributing the picture throughout the United States, showing how the trick is performed. Goldin states that this will result in irreparable injury to him and make his act valueless.

Goldin also alleges that similar actions have been instituted against alleged infringers in various States and injunctions have been granted.

VAUDEVILLE IN COURT

MONTREAL, Can., April 10.—Loew's Court Theatre here at present showing pictures will, starting April 17, add three acts to the bill.

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PLAYING KEITH'S SOUTHERN CIRCUIT

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Abe Reynolds, Revue—Newburgh, Poughkeepsie, 20-22 (close).
Billy Watson Show—Gayety, Boston, 17-22; Columbia, New York, 24-29.
Big Jamboree—Empire, Newark, 17-22 (close).
Bon Ton Girls—Gayety, St. Louis, 17-22 (close).
Bowery Burlesquers—Lyric, Dayton, 17-22; Hurtig & Seamon's New York, 24-20 (close).
Dave Marion Show—Casino, Brooklyn, 17-22 (close).
Frank Finney Revue—Columbia, New York, 17-22; Casino, Brooklyn, 24-29.
Follies of the Day—Empire, Providence, 17-22; Gayety, Boston, 24-29.
Golden Crooks—Empire, Albany, 17-22; Casino, Boston, 24-29.
Greenwich Village Revue—Orpheum, Paterson, 17-22 (close).
Gerard's New Show—Gayety, Buffalo, 17-22; Empire, Brooklyn, 24-29 (close).
Harvest Time—Empire, Brooklyn, 17-22; Empire, Newark, 24-29.
Jack Singer's Big Show—Jacques, Waterbury, 17-22; Miner's Bronx, New York, 24-29.
Knick-Knacks—Majestic, Scranton, 17-22; Newburgh, N. Y., 24-26; Poughkeepsie, 27-29.
Keep Smiling—Gayety, Detroit, 17-22 (close).
Mollie Williams Show—Palace, Baltimore, 17-22 (close).
Maids of America—Gayety, Washington, 17-22 (close).
Rose Sydell's London Belles—Colonial, Utica, 20-22; Empire, Albany, 24-29.
Step Lively Girls—Hurtig & Seamon's, New York, 17-22 (close).
Sam Howe's New Show—Casino Boston, 17-22 (close).
Town Scandals—Columbia, Chicago, 17-22 (close).
Tit-for-Tat—Empire, Toronto, Ont., 17-22; Gayety, Buffalo, 24-29.
World of Frolics—Bronx, New York, 17-22 (close).

BURLESQUE BOOKING CIRCUIT

All Jazz Review—Haymarket, Chicago, 17-22.
Beauty Review—open 17-22.
Little Bo-Peep—Bijou, Philadelphia, 17-22.
Mischief Makers—Avenue, Detroit, 17-22.
Ting-a-Ling—National, Chicago, 17-22.
Jazz Babies—Gayety, Brooklyn, 17-22.
Pacemakers—Star, Brooklyn, 17-22.

AMERICAN CIRCUIT

Broadway Scandals—Lyric, Newark, 17-22.
Lena Daly and Her Kandy Kids—Olympic, New York, 17-22.
Record Breakers—One nighters into St. Louis.
Some Show—Majestic, Wilkesbarre, 17-22.

BOOKED BY REDELSHEIMER

Lou Redelsheimer booked the following people for the Gayety, Philadelphia, this week: Karl Bowers, Art Powers, Ray Jones, Irene Perry, Nele Nelson and Easter Higbee. This cast will go to the Folly, Baltimore, next week and the Majestic, Wilkesbarre, the following week. Redelsheimer also booked the following for the Trocadero, Philadelphia, this week: Sam Bahem, Frank Nalty, Bert Lester, Vivian Lawrence, Thelma Seaville and Helen Dale. The following people opened at the Howard, Boston, booked through his office: Rogers and Donnelly, Bob Nugent and Pep Bedford.

JEAN BEDINI FOR VAUDEVILLE

Jean Bedini, for years absent from the vaudeville stage, will return next month and in partnership with Frank Hunter, comedian with the "Big Jamboree" burlesque show, will open in vaudeville. They will do the old Bedini and Arthur act.

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"PARISIAN BEAUTIES" IN JOE ROSE STOCK IS CLEVER SHOW

Business was off in most burlesque houses in Greater New York last week, but Joe Rose had a big house last Thursday night at the Hopkinson Theatre out in East New York. In fact, it was one of the best houses for attendance of any that we visited during the entire week.

Rose has a good stock company. He called last week's show "The Parisian Beauties." The first part of the show was "The Man Haters' Club" and the last part "The Nut Factory."

The curtain did not go up until nine o'clock, on account of the Hebrew holiday, and when it did the audience was hungry for the show.

The programme stated that Rose not alone produced the show but he also staged the numbers and is the principal comedian. He has evidently become a big favorite in Brownsville; the reception that greeted his appearance proved that.

Rose is doing a "boob" comedy part and is assisted in the comedy by Irving Lewis, who is doing a snappy "Dutch." He has several principals in his cast that formerly worked with him at Minsky Brothers' National Winter Garden—Hattie Beall, soubrette; Emily Clark, ingenue, and Rose Gorden, another ingenue.

Joe Cunningham is doing "straight" and Tom Bundy characters. Kitty Garner, an attractive looking young woman, is the prima donna.

Rose seems to have struck it right and given the people of Brownsville just what they want. In the bits he injected a few lines of Hebrew and it must have been funny the way they laughed out front. Anyway, he must be giving them what they want at this house from the way the business is.

SID.

RUSSIAN OPERA CO. CLOSES

CHICAGO, Ill., April 17.—The Russian Grand Opera Company closed an unsuccessful engagement at the Olympic Theatre on Saturday night, giving the house over to May Robson, who is acting "It Pays to Smile." The attraction will remain here as long as business warrants. Following the closing of Miss Robson's engagement the Olpmpic will close its doors for the summer.

STOCK FOR SHUBERT-GARRICK

Summer stock will open at the Shubert-Garrick Theatre, Washington, on April 24, when the Mutual Production Company, Inc., put their company in this house.

Wanda Lyon and Sidney Mason are the headliners, while George Eising, Ethel Wilson and Frank Dufrane make up the rest of the cast.

George Henry Trader will direct and produce the shows.

ABOUT YOU! AND YOU!!

Jack Osterman is with the new musical comedy, "Molly Darling," which opens next week at Cleveland.

Wood and **White** have secured a new vehicle from John P. Medbury, which they will use next season.

Pauline, the Hypnotist, is back in vaudeville and this week is appearing at Miles Theatre, Cleveland.

Josie Murley and **Leon Rudd** have doubled in a new song and talk offering called "A Magazine Courtship."

Carroll McComas has signed to create the leading role in Myron C. Fagan's play, "A Romance of Youth."

Olive Wyndham has been added to the cast of "The Charlatan" which will be seen in New York next week.

Margaret Wycherly will be the leading woman of "What the Public Wants," the next production to be made by the Theatre Guild.

Charles Dalton will play the role of the newspaper owner in "What the Public Wants," the Theatre Guild's next production.

Mort Singer, who was in Chicago last week at the meeting of the Orpheum Circuit stockholders is remaining over for a visit in that city.

Miriam Folger will soon be seen in Horace Sinclair's act, the "Powder Puff Review." Miss Leona is responsible for her appearance in the act.

Belle Storey, Peggy Wood, Blanche Ring and **Charles Winninger** volunteered this week for the Rose Coughlan testimonial benefit at the Apollo theatre on April 23rd.

Alpha and **Delta Crane,** who have been playing the Keith houses with Harry Tighe, are now rehearsing a vehicle of their own in which they will open shortly.

John Merkyle has joined the cast of "Just Because," succeeding Charles Trowbridge, who is to have a part in "The Night Call," opening at the Frazee next week.

Fritz Lieber, the tragedian, is making his vaudeville debut in the famous oration scene from Shakespeare's "Julius Cæsar," and this week is at the Majestic theatre, Chicago.

Anthony Rutgers Neilsen, Jr., news editor of the "Topics of the Day" films, was married in the Church of the Holy Communion on Monday, April 27th, to Miss Mary Adele Howard, a non-professional.

Jamie Coughlin, will open next week at Minsky Brothers National Winter Garden. Coughlin closed his season with "Bits o' Broadway" last Saturday night in Newark. Billy Spencer closed Saturday night at the National Winter Garden.

Louis Spaulding, stage manager for Ed Wynn "The Perfect Fool," is the proud father of a bouncing baby girl who was born last Wednesday. Little Mary Jane has already received permission to romp all over the George M. Cohan Theatre stage ad lib.

NEW OFFICE FOR WEISSKOPF

CHICAGO, April 17.—Leo A. Weisskopf, theatrical lawyer, has moved his offices to Suite 1255-6-7 First National Bank Building, where he now occupies much larger and suitable quarters. Due to the growth of Attorney Weisskopf's theatrical clientele, he will hereafter devote his entire time and attention to theatrical clientele and the practise of theatrical law.

"LILLIES" FOR CHICAGO

"Lillies of the Field," the William Hurlburt comedy, now on the Subway Circuit, is going to Chicago on May 1st, and will follow William Gillette's piece, "The Dream Maker," at the Powers.

Clara Moores will play the leading role in the piece, formerly enacted by Marie Doro.

"CHAINS OF DEW" OPENING

"Chains of Dew" is the title of the new play by Susan Glaspell, which will be produced by the Provincetown Players on April 24. This is the sixth and final bill of the Provincetown Players for this year.

NEW QUARTERS FOR MME. WALTER

Mme. B. Walter, theatrical dressmaker of No. 916 Sixth avenue, has opened new and larger quarters, where she is equipped to fill orders on a large scale with promptness and ability.

EDDIE MALDEN SIGNS

Eddie Malden, straight man, signed a contract last week with Jacobs & Jermon for one of their shows next season.

STOCK AT WARRINGTON

CHICAGO, Ill., Apr. 17.—Musical comedy stock has been placed into the Warrington Theatre in Waukeegan, Ill.

AT
B. F. KEITH'S PALACE, THIS WEEK
WILLIE ROLLS
"HE DOES"
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BROKEN HEARTED BLUES

NEW YORK 1658 BROADWAY McKINLEY MUSIC CO. CHICAGO GRAND OPERA HOUSE BLDG.

WIEDOEFT FORMS NEW ONE

Ruddy Wiedoeft has formed a new five piece combination for recording work only. The orchestra is composed of saxophone, accordeon, oboe, bassoon, and piano, the saxophone being featured with the rest of the instruments making their playing a novelty.

Their first mechanical work was done last week when they recorded several numbers for the Cameo Record Corporation. Other phonograph and record companies are also contracting for the orchestra's services.

KAMNETZ FOR ROOF

The Ed. Kamnetz Society Orchestra, featuring the Mardi Gras Sextette, have been engaged for the summer for the Pennsylvania Roof Garden, on top of the Pennsylvania Hotel, opening there next week.

The sextette are from Minneapolis, where they are well known and have to their credit also a three year vaudeville run. The combination on the whole is a wonderful dance orchestra, with a rhythm of their own.

FITCH COMING EAST

Gail Fitch's Famous Five, well-known orchestra of Des Moines, Ia., where they are playing at a leading hotel under Fitch's leadership, are considering several offers from mechanical companies to come East for the purpose of making test records.

Mr. Fitch expects to bring the orchestra to New York next Summer, and in the event of signing with one or more record companies will probably play an engagement in or near New York.

SPRINGER RE-ENGAGED

Sidney Springer and his Palace Orchestra have been re-engaged to play their sixth consecutive season at "Stauch's," Coney Island. The combination, composed of ten pieces, is one of the most popular dance orchestras on the island and enjoys an unusually large patronage.

TUCKER AT THE AMERICA

The Harry A. Tucker orchestra led by George Earle which closed recently at the Clarendon Hotel, Sea Breeze, Florida, opened last week at the Hotel America, playing at the dinner session. The America had no music previously.

GOVERNALE AT AMBASSADOR

Philip Governale and his orchestra have opened in the Moresque Room and the Summer Garden at the Hotel Ambassador, replacing George Passiglia's orchestra.

ORCHESTRA NEWS

MILLER BACK IN VAUDEVILLE

By popular request, Ray Miller and His Black and White Melody Boys, have been booked for a return engagement at the Fox theatres, where they have been playing. They opened last Monday at the Academy of Music, and play the Terminal Theatre in Newark next week. After that they open at the Albemarle Theatre in Brooklyn.

The orchestra opens at the Blossom Heath Inn for the summer on May 27th and until then will continue to play nightly at the Club Maurice.

CHALK JOINS PHILIPS

Oscar Chalk, concert and dance violinist, has joined Barney Philips and his Marlborough Grill Orchestra, replacing Murray Cassel, who left to fulfill an Atlantic City engagement. Mr. Chalk just returned from a tour of the south with one of the Davis orchestras.

KERKER LEADING AT THE JOLSON

Gustav Kerker, well known in music circles, and who for many years has conducted and written musical comedies, is directing the orchestra at the Jolson Theatre for DeWolf Hopper's "Funmakers." Mr. Kerker has written several numbers for the production.

HALLAHAN AT HOPATCONG

George Hallahan and his seven piece orchestra of Jersey City have been engaged to play a Summer run at the Lakeside Hotel, Lake Hopatcong, N. J., opening there on May 1st.

ABE HOLZMAN RECOVERS

Abe Holman, head of the band and orchestra department of Jerome H. Remick & Co., has returned to his desk after an absence of three weeks due to an infection on the side of his face.

RAMBLERS AND GENTILE SWITCH

The California Ramblers under the leadership of Arthur Hand and Achille Gentile's Orchestra of Albany, have been switched to replace each other, the former at Shanley's and the latter at Rector's.

BERNARD FORMING ORCHESTRA

Mike Bernard, the pianist, is forming a new orchestra which he is planning to book for the Million Dollar Pier, Atlantic City, this summer.

TAX WILL OUST ORCHESTRAS

PARIS, April 10.—The measure proposed by Councillor Misoffe, of the Municipal Council, calling for a 12 per cent tax, imposed by the bill upon establishments serving music with meals, if passed, will have the effect of local proprietors ousting the majority of the orchestras playing in such places, which will include most all of the American jazz bands.

The night dance palaces, most of which employ foreigners, alone will be able to continue, while many French musicians will be thrown out of work. Pressure was brought to bear on the Ministry of Finance, and a delegation obtained the promise that the 12 per cent tax would be lifted here and there whenever the proprietor of an establishment proved to the satisfaction of the collector that his reputation depended upon the cuisine rather than on his music, or upon dancers now found in scores of third class restaurants.

WILSON FOR PARISIEN CAFE

The Parisien Cafe, in Monticello, N. Y., has engaged a Sam Wilson Orchestra to play for the season there. The orchestra is composed of seven musicians, and will play concert music as well as for the dances.

MILLS WRITES "CARMENCITA"

Kerry Mills, has written a new Spanish fox-trot number entitled "Carmencita," which is said by many orchestra leaders who have tried it out to be the "hit" number of Mills since he staged his come back last Summer.

WILSON FOR WHITE PLAINS

Sam Wilson, orchestra and concert manager, has secured the White Plains Golf Club engagement for one of his orchestras and will open there on April 22. The orchestra will continue through the summer and fall season.

WILSON AT CONVENTION

Sam Wilson's Orchestra, a concert and dance orchestra of seven pieces, has been engaged to play for the Girl Scouts' convention which opened at Gedney Farms, Monday, the 19th. He will play during the convention, which lasts a week.

LOU SILVERS AT SHELBOURNE

Lou Silver's Orchestra, formerly of Jolson's show, "Bombo," which went on tour on April 8, has been placed at the Hotel Shelburne, Atlantic City by Albert Sanders. The orchestra will remain there for the season.

SHILDKRET AT "THE TENT"

Jack Shildkret and his Orchestra have re-opened at "The Tent," formerly called the Club Dansant, and newly re-decorated. Joe Gibson is leading a Sherbo orchestra at the Ted Lewis Club on the floor below "The Tent."

ORCHESTRAS LIKE GRANT SONG

"India," the new Bert Grant song is a big favorite with orchestra leaders and this week Paul Specht at Loew's State, and Mal Hallett at Roseland are making a big feature of the number.

ORCHESTRA IN CLUB

A Sam Wilson Orchestra has been placed in the "Meeting Rooms" in White Plains, N. Y. The orchestra, which is a seven-piece dance orchestra, will play there throughout the coming season.

BOSTON SEES THREE NEW PLAYS

BOSTON, Apr. 17.—Anticipating a rise in business after the depressed conditions theatrically during the past two weeks, three new attractions opened in Boston on Monday. One other, an amateur production, also opened at one of the principal houses for a week's run.

"The Last Waltz," for a two-weeks' run, opened at the Wilbur on Monday night. The Wilbur has been dark for two weeks.

"The Gold Diggers" opened at the Tremont Theatre on Monday.

"Smooth as Silk," the resurrected Willard Mack melo, opened at the Selwyn on Monday night with William Courtenay in the leading role, supported by Charlotte Walker.

At the Colonial an amateur company is presenting a musical comedy, called "Sixes and Sevens," this week. Next week "Sally" will open.

"Dulcy," at the Hollis Street Theatre, is doing splendid business. Its fifth week began on Monday.

At the Plymouth Theatre, George Arliss in "The Green Goddess" is playing its eleventh and last week. As yet no play has been listed to follow it in.

At the Shubert Theatre "The Greenwich Village Follies" is playing its sixth week, with business not so good.

B. F. KEITH'S HAMILTON, NOW, WEEK APRIL 17

WM. EBS IN ANOTHER NEW NOVELTY

DIRECTION ROSALIE STEWART

INDIA

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EIGHT SHOWS IN BALTIMORE

BALTIMORE, Apr. 17.—Notwithstanding that this is the end of the theatrical season, there are at present eight shows running here for this week. Two of these attractions are legitimate, and are: Margaret Anglin in "The Woman of Bronze" at the Auditorium, and Robert B. Mantell in Shakespearian repertoire at the Ford's Theatre.

Other than these two legitimate productions, there are three vaudeville bills running, respectively, at the Maryland, the Keith house, which bill is headed by the Bushman-Bayne company; at the Hippodrome, which features the Carl Nixon Revue; and at the Garden Theatre, which headlines the Laurel Sextette.

Two burlesque shows, of which the more important is the Mollie Williams' show at the Palace, a Columbia wheel house; and the Folly Theatre, at which is playing "The City Sports."

The last attraction, besides the Academy Theatre, which is running the film "Orphans of the Storm," is the New Stock Company at the New Theatre. The bill at this house is "Smilin' Through."

Two new bills have been announced for the following week. These two will be "The White Peacock," starring Mme. Petrova, and a resident stock company, the New Lyceum Players, which will present, as an opening bill, Avery Hopwood's play, "Our Little Wife." Both of these shows open April 24. The "White Peacock" will run here for one week, while the stock company will continue indefinitely.

WEGEFARTH TO BE BOOKING MGR.

W. D. Wegefarth, the new efficiency expert of the B. F. Keith Vaudeville Exchange, will, according to report, fill the position of General Booking Manager of the organization, succeeding the late Sam K. Hodgdon.

No official announcement of the appointment was made at the Keith office, but it is said that it will be made later in the week.

W. D. Wegefarth has been connected with the Keith Exchange for several months, having been brought from Syracuse where he was manager of the Keith house in that city. He is by profession an efficiency engineer and has introduced a number of new wrinkles in connection with the booking of acts.

HERK CASE ADJOURNED AGAIN

The motion made by I. H. Herk, burlesque magnate, for an injunction restraining Jack Pearl, the comedian, from working for the Shuberts, was adjourned for the eleventh time on Monday, when it had been put on the Supreme Court calendar for argument. This injunction suit has been pending for at least three months now, but has been repeatedly adjourned. The motion was adjourned to April 21. Pearl jumped from one of the burlesque shows of Herk, who has him under contract, to the Shuberts early in the season, and has been working for them in vaudeville.

SHAW SHOW AT CUT RATES

Tickets for the Theatre Guild play, "Back to Methuselah," were placed on sale at the cut-rate ticket agency last Friday. On Monday two other shows joined the twenty-six already listed at cut-rate prices, these being "Some Party," the De Wolf Hopper opus, which opened at Jolson's Fifty-ninth Street Theatre on Saturday, and "Lady Bug," which opened on Monday night at the Apollo. For the opening performance of "Lady Bug" only balcony seats were on sale at the cut-rates.

LeBLANG INCREASES SPACE

The large increase in business at Joe LeBlang's cut-rate theatre ticket agency at Broadway and Forty-third street has necessitated the enlargement of its floor space and an increase in the number of clerks employed. Last week the floor space was increased one-third by the breaking through of one of the walls of the agency.

HAS NOVEL INVENTION

Max L. Brooks, formerly of the Brooks Brothers, and of Brooks and Vedder, is one of those who has left the theatrical business for another field. He has been conducting his own billiard parlor in South Brooklyn and has recently acquired the Eastern agency of the Box Ball Bowling Alleys, which are rapidly gaining favor as a form of amusement in many resorts.

BROKAW THEATRE BURNS

GREAT NECK, L. I., April 14.—The model little theatre on the estate of W. Gould Brokaw, on the Old Mill Road near here, was destroyed by fire yesterday. The cause of the fire is unknown. The building and its contents, which were worth $30,000, was entirely in flames before firemen arrived. The Brokaw property is now occupied by Mrs. Satterwhite.

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Hats off to the B. F. KEITH'S and the Marcus Loew Vadueville Exchanges And to the PAT CASEY AGENCY

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And his SOCIETY SERENADERS

P. S.—Glad to see you at the Pavillon Royal anytime this summer

DEATHS

MRS. ANITA HARBAUGH, trapeze performer, known as a former queen of the white tops, after thirteen years of suffering from the results of a broken back, sustained when she missed the flying rings and fell to the sawdust below, died at St. Joseph Hospital, Memphis, Tenn., on April 7th. The accident occurred thirteen years ago, and for the past three years Mrs. Harbaugh has been a patient at the hospital.

CHARLES COLLINS, stage manager of the Borough Park Theatre, Brooklyn, died April 5th at the Methodist Hospital of pneumonia, and was buried in Evergreen Cemetery, April 8th. He was 49 years of age, and was a past president of I. A. T. S. E. No. 4, and a Grand Vice-President of the T. M. A. He was also a member of the Brooklyn Lodge of Elks. He was survived by his mother, also wife and five children, including Charles, Jr., who succeeds him as stage manager of the Borough Park Theatre.

HARRY VOKES, member of the old time team of Ward and Vokes, died last Saturday at the Massachusetts General Hospital, Boston, of burns received in an explosion of one of the Beacon Oil Company's pump houses in Everett, Mass.

Harry Vokes began his professional career as a circus clown at the age of ten, later touring the country with the leading circuses. He first became internationally famous in association with "Hap" Ward, comedian and subsequent proprietor of the Ferncroft Inn. Ward and Vokes were vaudeville partners for eighteen years, from 1886 until 1904, at first playing variety and after that winning equal favor in farces, among them being "The Governor's," "A Run on the Bank," "Percy and Harold," and "A Pair of Pinks."

Ward retired from the stage in 1904 but Vokes continued to play comic roles until four years ago when he suddenly dropped out of sight in the theatrical world. Friends heard that he had obtained work with the N. Y., N. H. &H. R. R. as freight claim agent. In 1893 Vokes was married to Margaret Daly, a member of the famous Daly family of actors. Her sister, Lucy, became the wife of "Hap" Ward. Margaret Daly played prominent parts in all of the Ward and Vokes plays. She died in 1908 at the home of "Hap" Ward in Lynnfield, while her husband and sister were playing at the Franklyn Square Theatre in Worcester. Nine years ago he married Marie Sherry whose stage name was Marie Francis, who survives him. They have two children, Harry, four, and Thomas, three years old. The funeral was held Monday with mass celebrated in the Immaculate Conception Church, Everett, and burial took place in the Holy Cross Cemetery beside his wife.

J. N. RENTFRON, manager and owner of the Jolly Pathfinders, died at Snyder, Texas, April 5th, at the age of 74 years. Death was due to pneumonia contracted while traveling with his show.

Mr. Rentfron was the oldest dramatic repertoire manager in the country, having run his own show for 45 consecutive years.

He was interred at Houston, Texas, in the Holy Cross Cemetery, where he was laid to rest beside his wife. He is survived by four children, Jap Rentfron, Mrs. Harry King, Mrs. Harry Peters, and Mrs. Jean Boiteau.

ADOLPH HESS, for many years a circus trainer, who made his last appearance on Tuesday night of last week, in the Ringling Brothers Circus, died last week in his room at the Hotel Amsterdam. Death was due to heart disease. He was 47 years old and was formerly connected with a circus in Germany. He is survived by a wife who is now in Italy.

BRANCH O'BRIEN, theatrical press agent, died last week at the Hotel Lenox at the age of 63 years.

Mr. O'Brien saw service with Charles Frohman, David Belasco, George C. Tyler and many other producers. Funeral arrangements were held under the auspices of the Elks' lodge, of which order he was a member. He is survived by his wife, known on the stage as Helen Gurney.

HARRY S. PEARCE, former dancing partner of Gertrude Hoffman, and one of the foremost exponents and interpreters of Russian classical dancing, died at Seattle, Washington, last week as a result of injuries received in an accident.

He was born in New York City 29 years ago and formerly a resident of Brooklyn. He appeared with Gertrude Hoffman several seasons ago at the Winter Garden and later toured Europe with Toby Claude and company. Services were held from Boardman Chapel, Brooklyn.

IRENE MACK, a member of the Mollie Williams Show, died in a hospital in Providence on March 22, of peritonitis which set in after an operation. The body was sent to her home in Norfolk for burial. She was 29 years of age and only joined the show a few weeks before.

WALTER GUMBLE, well known theatrical newspaperman, who has been for the past 10 or 15 years prominent in theatrical journalism, died suddenly at his home early Thursday morning from an attack of heart failure.

Gumble, while ailing had been at his work as usual during the day and returned home late at night when he was suddenly seized with the attack and expired before a physician could be called.

He leaves a mother, wife, a sister and two brothers, Mose Gumble, of Jerome H. Remick & Co., and Al. Gumble, the songwriter and composer. He was well liked in the theatrical world and left many friends.

OPEN ON LOEW TIME

Harry "Hickey" La Van and Clair De Vine will open on the Loew Time Thursday. They closed at the Bijou, Philadelphia, last Saturday.

SELLS-FLOTO CIRCUS

The circus season opened last week to a hungry seeking amusement public. Business has been exceptionally good during the circus' second week, due to the fact that the attractions as a whole forms a wonderful combination. There is everything imaginable—clowns, dog acts, aerial artists, riding acts, acrobatics, daredevil artists, Indians, races, freaks of all kinds —everything that goes to make up a good outdoor aggregation.

The circus opens with the usual spectacle, entitled "A Night in Cairo," and goes to introduce the entire aggregation, mounted and on foot, garbed and bespangled in eye-catching wardobe.

The five Leamy Sisters opened with a daring display of aerial feats, protected by a net. The five female flyers gave a wonderful demonstration, winning the applause of the thousands in attendance.

No. 2.—Introduced the trained elephants, occupying the two stages and three rings. The immense beasts were put through their routines by women trainers.

No. 3.—Individual artists offered aerial and equilibristic stunts in this display, forming a pretty combination. Belle McMahon, Margaret Mason, Victoria, Hamilton, Hendirks Sisters, Mme. Loretta, J. Newton, R. Nelson, R. Goodwin, O. Nelson, Nelson Duo, Major Don Ward, Shubert, H. Cotter, Dainty Ethel Marine and R. La Rue took part in this display.

No. 4.—Leo Hamilton, Millie Ainsworth, Victor Bedini, Stella Rowland and James Williams offered trained dogs in the three rings and upon the two stages, winning plaudits on the cunning of their various animal actors.

No. 5.—Contortion, hand balancing and lifting occupied the attention of the audience in display No. 5. The Moll Brothers occupied Ring 1; Belle McMahon and De Rue on Stage 1; the Great Shubert on Ring 2; Leon and Mitzi on Stage 2, and the Roeders occupied Ring 3. The combination worked well together, holding the strictest of attention, with Shubert securing the greater portion of the applause, due to the announcement given him as the feature.

No. 6.—Riding acts came in for a goodly portion of recognition with the Hobson Family, Miss Daisy Hodjini and George and Fred Derrick splitting the honors. All offered daring equestrian tricks and true horsemanship stunts.

No. 7.—Posing also found favor with numerous posing acts forming a pretty picture in this display. Mr. and Mrs. Victor Bedini introduced their two trained white posing horses "Jack Morgan" and "Charcoal," the animals winning exceptional applause.

No. 8.—Tight-wire artists demonstrated their abilities on the thin thread apparatus, juggling, dancing, offering acrobatic stunts and various other tricks that pleased. Among those that took part in this demonstration were Fred Biggs, Mme. McMahon, Leon and Mitzi, the Four Wards, the Luckey Sisters and the Nelson Trio.

No. 9.—Eddie Ward, Irene Montgomery, Dainty Ethel Marine, Beatrice Sweeney, Moll Brothers and Rosco Goodwin gave a daring exhibition in maidair on trapeze and other aerial devices, causing the audience to gasp in astonishment.

No. 10.—The Hanneford Family, recently recruited from the Shubert Circuit and given the entire feature billing with the Sells-Floto Buffalo Bill show, held the entire area in this display. The clever riding of the troupe called for riotous applause and the comedy as handled by Poodles Hanneford, had the vast throng screaming. The act offered an encore at this juncture.

No. 11.—The Wards, Mme. Loretta, Sweeney Sisters, Luckey Sisters, Minnie Fisher, Hamilton Sisters and Stella Rowland offered iron jaw work in this display. They formed a pretty combination of color as they twirled around the arena at a dizzy height, while holding on by their teeth.

No. 12.—Acrobats, tumblers and sensational Chinese artists were introduced here. The Eight Bedouin Arabs, the Five Monroe Japs, Nine Nelson Family, the Four Roeders and the Eight Hai Yong gave a splendid performance. The Five Monroe Japs held intense interest through their demonstration of jiu jitsu, with the Nelson Family coming in for some winning acrobatic work. This demonstration proved lively, ending with a slide for life from the top of the Coliseum by two Chinamen, who were suspended by their hair.

No. 13.—Herbeeta Beeson, individually featured in this event, held the entire Coliseum to himself. Beeson is a lively individual on the tight rope and he worked rapidly. He danced on the wire as if he was on a ballroom floor and did all sorts of other wire tricks with amazing ease. He is a worthy feature.

No. 14.—This display was given over to a demonstration by the various Indian tribes that form part of the circus. Riding, dancing and various other native pastimes were offered.

No. 16.—Clowns held the interest of the audience at this juncture with many comedy bits that were truly laughable.

No. 17.—The Five Ward Hanfords, Nine Flying Wards and the Five Nelsons gave a remarkable performance on aerial casting, holding the house amazed at their daring. Their combination tricks were well handled and the three acts went off to ringing applause.

The usual hippodrome events closed the performance. H. F. R.

VAUDEVILLE BILLS

(Continued from page 25)

Palace (First Half)—Ruge & Rose—Charlotte Worth—Schwarz Bros. & Co.—"Yachting." (Second Half)—Bollinger & Reynolds—Tess & Ann Carter—Barry & Layton—Le Van & De Vine—Artistic Trio.

Warwick (First Half)—Pasquale & Fletcher—Bunin Sisters & Co.—Weiser & Reiser—Little Pippifax & Co. (Second Half)—Cooper & Lacey —Dolly St. John—Geo. Stanley & Sister—Page & Gray—Flying Henrys.

HOLYOKE

(First Half)— Cornell, Leona & Zippy—Bertie Kramer—Nobody Home—Wilkins & Wilkins—Kane, Morey & Moore. (Second Half)—Norman Bros. & Jeanette—Earl & Matthews—Wardell & Doncourt—Gordon & Gates—McIntosh & Maids.

BOSTON

(First Half)—Royal Sidneys—Alexander & Elmore—Will J. Evans—Douglas, Flint & Co.—Jennings & Mozier—Kirksmith Sisters. (Second Half)—Kremka Bros.—Allen & Moore—Coffman & Carroll—Lillian Steele & Co.—Olive Bayes—Downing & Lee Revue.

TORONTO

Stanley & Elva—Harry & Kitty Sutton—Chas. Mack & Co.—Kee Tom Four—Edward Stanisloff & Co.

PROVIDENCE

(First Half)—Kremka Bros.—Allen & Moore—Coffman & Carroll—Lillian Steele & Co.—Olive Bayes—Downing & Lee Revue. (Second Half)—Royal Sidneys—Alexander & Elmore—Will J. Evans—Douglas, Flint & Co.—Jennings & Mosier —Kirksmith Sisters.

MONTREAL

Les Silvas—Barker & Dunn—Playmates—Lew Hawkins—Bobby Jarvis & Co.

WINDSOR

(First Half)—The Anselsmiths—Lillian Boardman—Fox & Kelly. (Second Half)—Strassle's Seals—Fiske & Fallon—Maley & O'Brien.

SPRINGFIELD

(First Half)—Earl & Matthews—Wardell & Doncourt—Girl with a Thousand Eyes—Gordon & Gates—Norman Bros. & Jeanette. (Second Half) —Cornell, Leona & Zippy—Bertie Kramer—Girl with Thousand Eyes—Wilkins & Wilkins—Kane, Morey & Moore.

LONDON

(First Half)—Strassle's Seals—Fiske & Fallon —Maley & O'Brien. (Second Half)—The Anselsmiths—Lillian Boardman—Fox & Kelly.

OTTAWA

Pesci Duo—Conroy & O'Donnell—Snappy Bits—Jim Reynolds—Holland, Dockrill & Co.

BUFFALO

De Lyons Duo—Dave Thursby—Eadie & Ramsden—Waldron & Winslow—Collins & Pillard—Creole Fashion Revue.

BALTIMORE

Russell & Hayes—Jack Reddy—Carl Gray & Co.—Around the Clock.

WASHINGTON

Mack & Brantley—Reeder & Armstrong—Grew & Pates—Mack & Dean—Carl Nixon's Revue.

NEWARK

Three Kanazawa Boys—Reed & Blake—Rawles & Van Kaufman—Amoros & Jeannette—Powder Puff Revue.

LETTER LIST

GENTLEMEN

Apollon, D.
Albani, C.
Bond, Al
Brown, C. H.
Canfield, W. F.
Cunningham, Wm. S.
Collins, C. W.
Fields, Harry
Marsh, Jas. B.
Nordstrom, Leroy
Ormond, Harry
Phelps, Berne
Rycroft, Fred

LADIES

Bennett, Miss
Burnett, Babe
Crane, Esther
Cappy, Dot
Dobbs, Irene
Fields, Mrs. Max
Goldie, Annie
Myers, Sarah
Macklin, Mary
Nelson, Nellie
Ort, Mary
Pelletier, Lucille
Roberts, Edna
Richardson, Mary
Sheehan, Jack, Mrs.
Teese, Alice
Wilson, Jacque

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MITCHELL IS ACTING PRESIDENT

Because of the fact that John Cope, acting as president of Equity by reason of John Emerson's absence in Europe, is rehearsing for a new show he will appear in, Grant Mitchell has taken his place. Mitchell will be acting president until Mr. Cope is able to resume the position.

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1681—Oscar Snyder—Lyric.
1682—Carl Ludwig—Title.
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